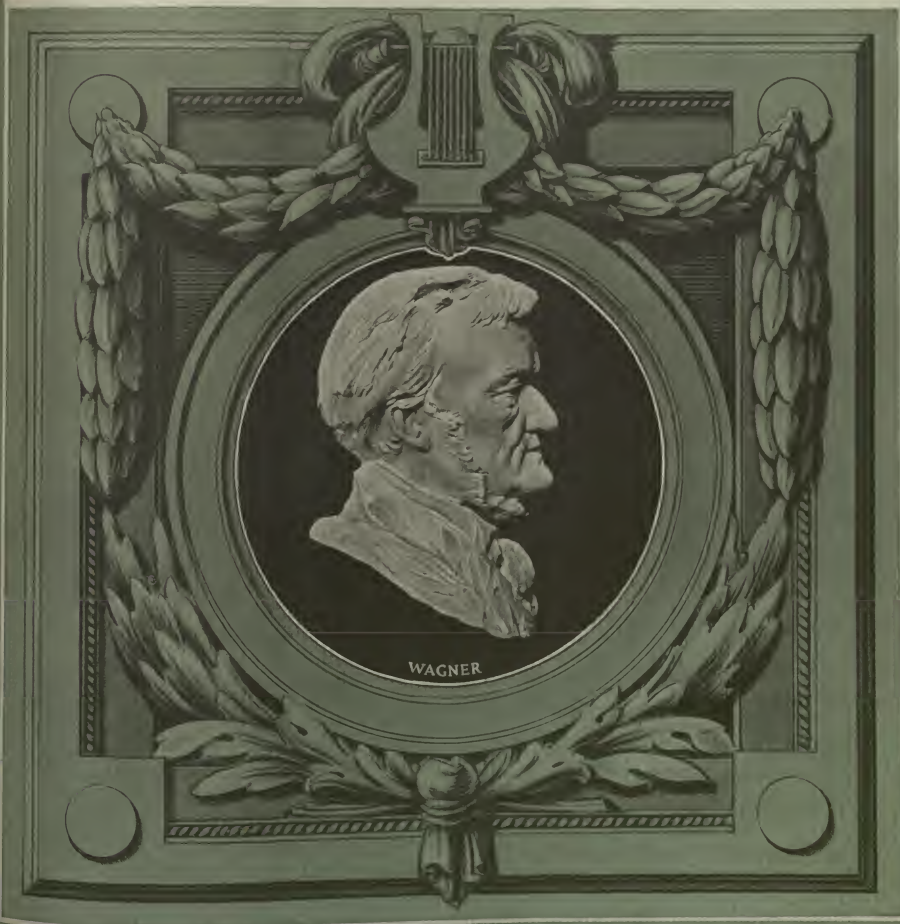


PRESSER'S MUSICAL MAGAZINE

# THE ETUDE

SEPTEMBER 1913



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### MME. MATILDE MARCHESI

sends her valedictory to *THE ETUDE* in the form of an article entitled

#### "Truths for Singing Teachers and Students"



One of the most distinguished voice teachers of all time, the trainer of a veritable galaxy of operatic stars, including Melba, Eames, Gerster, Calvé and others, Mme. Matilde Marchesi, now eighty-seven years old, honors *THE ETUDE* with an article of unusual interest, an article which she declares to be one of the frankest she has ever prepared. Mme. Marchesi writes,

"To-day, when I am reaching the highest age that man can reach, I have no more time to disguise my thoughts or to display useless modesty.

My work is done. I owe to the world one thing—to say the truth. There are many things I say to-day which I have hesitated to write down for years."

This article was prepared with the co-operation of Mme. Marchesi's daughter, Mme. Blanche Marchesi. It will appear in the

### October "Getting Ahead" Etude

This issue, like the highly successful issue of October, 1911, will be devoted to practical up-lift and self-help. Able, resourceful, optimistic American musical educators have prepared just the kind of articles to spur the right kind of students on to higher achievements. You will find real help in such articles as

#### The Part that Health Plays in Musical Success

By Henry T. Finck

Mr. Finck has for years made the philosophy of health a special study. In fact, in his days at Harvard and as a student in Europe the psychology of taste and smell occupied quite as much of his time as music. His recent work on *Food and Flavor* has attracted wide attention. Musicians may learn much from his very interesting article.

#### Door-Steps to Musical Fame - By Thomas Tapper

Mr. Tapper's gifts are, like those of Mr. Finck, not limited to music. As a journalist and author of inspirational books he has been exceptionally successful. In the article which appears in the October *ETUDE* he is at his best in his chosen field.

#### Brain Force in Music - By Dr. E. E. Ayres

Dr. Ayres spent many years of his life as a music teacher before he devoted his time to the pulpit and to the teaching of Greek and psychology in a large college. He has the gift of saying big things in simple words and his message to you will be one that will tell you how to use your mind to bring definite and productive results.

#### Find How Others Have Failed

By Clarence G. Hamilton

One of the best business men who has been said, "It is quite as important to know what not to do as to know what to do." Prof. Hamilton of Wellesley, a teacher of wide experience, tells how we may avoid failure by studying the philosophy of failure.

#### The Master Study Page will be resumed in this number

The October issue will give the keynote for the entire year, a year of Inspiration, Practical Study and "Getting Ahead." Every issue for every month will be replete with articles and music of the most profitable and entertaining description.

#### Enlarged Musical Section

Commencing with the October issue *THE ETUDE* musical section will be four pages larger. This means that in addition to the usual number of high-class compositions we are enabled to publish longer compositions and also more short pieces.

The October *ETUDE* will be an especially fine issue to use in bringing *THE ETUDE* to the attention of your musical friend who would profit by becoming a regular subscriber.

THE ETUDE - Philadelphia, Pa.

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# THE ETUDE

SEPTEMBER, 1913

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AWAY WITH CLASSICAL MUSIC?



GIFTS.



MR. W. J. GAYNOR, the Mayor of New York, laid aside his Epictetus long enough to send the following lines to a lady who was pleading for a somewhat ambitious project to give more grand opera music free to the public:

"I think it would be better for you to first talk with the Park Commission about the giving of free concerts of classical music, as my time just now is very much taken up. Also at this time the city has no money to spend for additional music. And then, again, I am not able to see that the city should furnish grand opera music. Only a few people are able to understand it. The great Rufus Choate was not able to understand it with all his refinement and fine nervous system—as fine as a strangled instrument. When he went to the opera he had to say to his niece: 'My dear, please interpret to me the libretto, lest I dilute with the wrong emotion.'"

"It is with music as with poetry. Scarcely all of us are able to enjoy simple music or a simple poem. But only a few among us are able to enjoy listening to grand opera music or the reading of Milton's *Paradise Lost*. Music is the expression or voice of poetry, light music of light poetry and heavy and intricate music of like poetry. When we read again Collier's delightful *Side to the Poets* we fully realize this. You remember how it begins:

"When Music, heavenly maid, was young,  
While yet in early Greece she sung," etc.

"Sincerely yours,  
"W. J. GAYNOR, Mayor."

Here we find the executive officer of the most cosmopolitan city of modern times acting as arbiter for the musical tastes of the people. We forgave the Kaiser for assuming a similar role, because the Kaiser really does know something about music. Indeed, the German Emperor's enterprise in furthering the publication of the *Volkshiederbuch für Männerchor* will last long after every battleship in the imperial navy has gone to its last resting place. The case of Mayor Gaynor, however, is that of an intelligent gentleman deciding a matter without sufficient investigation of the facts.

The mayor's letter would be just as sensible if he had decided that his Italian supporters should abandon *Spaghetti Milanese*, or his German constituents forego *Rindfleisch und Kartoffel Salad*, or his Tenderloin followers forsake their *Marinara* and lobsters because some historic epicure had decided against them. Because Milton in his loftiest moments soared above the heads of the groveling masses must we then abandon Shakespeare, Hugo, Goethe, Stevenson, Dickens, Tolstoy, Holmes or Kipling and apply ourselves to the Family Story Weekly or Mother Goose? Must the beautiful thoughts that come only from master minds be debarré from the people?

If the mayor's letter is correctly quoted, it would imply that because Rufus Choate, like General Grant and some others, had a little liking for music, the rest of mankind should eschew good music. Should the one instance of the tone-deaf Rufus Choate outweigh the cases of millions of Italians who make opera their national pastime? Has Mayor Gaynor forgotten that there are over six hundred thousand Italians in New York City? Does he realize that of the \$600,000,000 spent for music in America annually by far the greater part is devoted to musical education and music of the better class? The immense profits of the sound-reproducing machine companies would prove instantly how greatly the demand for the best known operatic records exceeds that of the musical trash of the day.

If you would know the real love of the people for good music, dear Mr. Gaynor, leave your country home on Long Island long enough to spend a few hours in Prospect Park or Central Park, where your citizens swarm about and read. Then turn to your beloved *Discourses* of Epictetus and read, "If I were a nightingale I would eat the part of a nightingale; were I a swan, the part of a swan." One may be a very fine jurist and yet have some shortcomings as a music critic.

SOONER or later we are all brought to realize that some of us have gifts so obvious that it seems futile for those less gifted to compete with them. Grant Allen in *Common Sense Science* says, "There are people, indeed, descended from exceptionally fine stocks on either side, of whom it has been well said that they are almost born 'organically moral'; the impulse to act right seems in their inherited natures to have completely outweighed the impulse to act wrong; and what many of the rest of us do with a voluntary effort these happily constituted and beautiful characters seem to do, so to speak, mechanically and unconsciously."

Strangely enough, many of the most gifted people fail to reveal the results which some of their struggling contemporaries produce. Work, intelligently directed, will always outweigh a superficial gift in the long run. A story is told of John Field, the Irish pianist composer, which illustrates this point finely. One day Field went into the workrooms of Clementi, to whom he had been apprenticed for a sum of five hundred dollars. There he found a laborer spending a few idle moments playing the piano. Field was amazed at the beauty of the fellow's trills. He had worked for years and had not been able to play the trill as well. Yet the laborer was uneducated, uneducated and ambitious. Field thereafter, it is said, put far fewer trills and ornaments in his compositions.

It is exasperating to find digital cleverness in one who will never put it to any beautiful use. However, "gifts" of this kind should not disturb the serious student who has the "gift" of working and thinking.



DOES TECHNIC ANNIHILATE FANCY?



WHOEVER went with Alice to Wonderland who did not wish that the marvelous journey would never end? How all the remarkable mammals and birds and reptiles jumped away from their mute agencies and became one of us. Could it be possible that the Lewis Carroll who told those tales all on summer days to a party of little girls was none other than the learned Charles Lutwidge Dodgson, lecturer on mathematics at Cambridge and other great schools? who when he was not writing *Formule of Plane Trigonometry*, or *A Treatise of Determinants*, disported himself with *Through the Looking Glass* or *The Hunting of the Snark*? The case of Dodgson is that of many other men who have to deal with the technic of exactness and yet have ample play for their fancies. Many of the Russian masters have originally had the severest kind of technical training in the rigorous military and engineering schools of their country. The delightful paintings of P. Hopkinson Smith, to say nothing of the adorable *Clu, Carter of Cartersville*, are all blossoms that have grown from Mr. Smith's busy life as a civil engineer.

In recent years we hear a great deal about the fatal effort that technical studies have upon the real musical taste of children. If this effect is as murderous as we are led to believe, how can we account for Beethoven, Haydn, Mozart or indeed Richard Strauss, who were ground through technical mills ten times as severe as those of to-day? Technic is the science of any art. It leads to efficiency and exactness. Do away with it and all art must suffer.

In a recent interview in *THE ETUDE* Mr. Leopold Godowsky went to great lengths to show our readers that technic was possibly more a matter of mind control than bodily exercise. We have long been of the opinion that scales that were not practiced in the brain as well as on the keyboard were ladder leading downward to the pits of monotony instead of upward to the heights of fancy.



## Musical Thought and Activity Over the Seas

By ARTHUR ELSON

### WHY NOT BETTER DANCE MUSIC?

In the *Journal of the International Music Society*, Hugo Riemann writes interestingly on the *Dances of former periods*, and this suggests by contrast the poverty of our present dance repertoire. Specimens of the dance-tunes are given, with indications of the steps taken and the opening low to the lady.

It is only about two centuries now since the maturity of Bach and Handel, and the palmy days of the dance suite. Yet in those two centuries, while music itself has developed to new schools and styles, the dance has grown more and more conventional. What composer of to-day, for example, would think of writing a suite on the dances of the present? At first glance, he would almost seem limited to an alternation of waltz and two-step. If he used these at all, he would have hard work to escape the banality of style with which they are invested. There is, however, a great store of worthy music and good contrasts in some of the dance-forms that are not now used in the ball-room, such as the Mazurka, Polonaise, Halling, Springdances, or even the waltz. But even with these a composer could hardly hope to maintain symphonic standards.

In the old times the music to the dances was equal to the best of its period, and was marked for its interest and variety of style. The suite itself consisted of Allemande, Courante, Sarabande and Gigue as a foundation. These movements were so well contrasted in style that they helped in the development of the symphony. The Allemande was moderate in pace, the Courante rapid, the Sarabande slow and stately, and the Gigue a rollicking finale. Then there was a host of other dances that could be employed now and then. The Gavotte was fairly light, the Minuet was dignified, a number of short and sprightly tunes. The minuet, likewise familiar at present, was a steady 3/4 movement. The Passacaglia was a slow, exaggerated affair, almost a burlesque. The Galliard and Rigaudon were more lively. The Lure was a species of slow Gigue. The Hay and Hornpipe were rustic dances of England, the latter being named from the shepherds' horn, or pipe. The list could be extended by the Ciacque-Pas, the Bransle (Brawl), the Passo-Mezzo (Measure), and a number of other dances.

At present we indulge in very few dances, while formerly many were employed. This fact, of course, acts as a handicap to us and causes the modern composer to feel little inducement to write dances. If some new forms were introduced by the dancers (apart from the debatable ragtime affairs that seem in vogue now), composers would have more chance in this field. This would be especially true if some dance should be taken up in slow time, whether even or triple. We have one such at present, the waltz being really in 6-4 or 6-8 rhythm. Meanwhile Edward German has done good work in keeping the old English forms alive, while Edward Schuetz has shown that the waltz may be made poetic and expressive. If the average of dance music today were raised to the standard set by these two composers, the result would be a widespread improvement in musical taste.

### THE LIMITS OF PROGRAM MUSIC.

In the *Musical Times*, M. Calvocoressi comes to the defense of program music. At present, however, it does not seem to need any defenders. It is flourishing like the green bay tree, and casting the school of pure music in the shade. Hanslick and Riemann are mentioned as opposing program music, and refusing to allow it the highest rank; but Hanslick is dead, and Riemann apparently unable to alter the situation.

It cannot be denied, however, that program music has apparently reached a limit for the present, in quality if not in quantity. Strauss has claimed that all music is program music, every composer having in mind some scene or event or subject that he pictures in when he writes, even if he does not tell the public what his ideas were. This, however, is carrying matters rather far. Most of the great composers are unfortunately dead—too dead, in fact, to let us know if Strauss has exposed their methods correctly. But it does not seem as if a story or program was necessary for the creating of a Bach fugue, a Beethoven string quartet, or a Brahms symphony. In fact, Strauss himself

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has not yet told us if he had a program in mind when he wrote his early F-minor symphony, a work that followed classical models. It certainly becomes his duty to let us know as soon as possible.

Program music, while in itself a well-defined school, is very elastic in its varieties, and not sharply marked in its limits. It is a small and apparently unimportant step from Beethoven's earlier scherzos to that of his Pastoral Symphony. The latter has its story to tell, while most of the earlier ones have only a musical significance. But when the Rubicon is once crossed, and definite programs allowed, even the school is acknowledged as legitimate, even by those who have attacked its later manifestations. Yet good sense should guide, even in the use of descriptive music; and that is the point that causes so much discussion today. Music is at its best in depicting emotions, and is weaker in describing events. A broad general subject, such as Liszt's "Tasso, Lament and Triumph," or Strauss's "Death and Transfiguration," leaves the music unhampered, and allows the composer to soar to the loftiest heights. But when it comes to picturing the upsetting of Don Quixote's boat, or the beating of the sheep he attacked, then music can only go a certain distance in suggesting the picture, and such suggestion is decidedly not the highest function of the total art. Such suggestions are matters of cleverness rather than real inspiration; and their use, even in a very skilled way, should not be accepted as a proof of genius if the quality of the music itself is at all unworthy. Descriptive music of this sort is certainly permissible, and even desirable, in opera; but on the concert stage it should not be allowed to lead the hearer to any lack of good material in the music itself.

### WITH THE FUTURISTS AGAIN.

Meanwhile Arnold Schönberg has won the Gustav Mahler prize. He certainly would deserve it on the score of originality at any rate, for his music is based in a modern composition, that seems to be somewhat unnecessary. Since Debussy set the fashion, any composer may indulge in new and unusual effects. Where his effects on the whole-tones intervals of the higher harmonies, many of the others seem to experiment almost at random. Scriabine uses chords built on intervals of a fourth; the English radicals claim no new scale, but write just as unexpected and unrelated chords as anyone else, while Schönberg satisfies his individual taste—lack of it, as some would claim. In piano pieces and songs, this new harmonic (or non-harmonic) style has certainly resulted in many interesting effects; the tonal pictures of Debussy and Cyril Scott show that there is something in it. Meanwhile, many of the experimentalists seem too exclusively devoted to their special effects. Wagner was greeted at first as being too radical and ugly in his harmonies; but after growing to appreciate his music, the critics could see that much of it was diatonic. Will the present innovators prove equally acceptable later on? The present writer thinks that they are too completely devoted to the new. But no doubt the next great composer will blend the new with the old, and thus enlarge the field of music instead of deserting the old standards entirely.

### MUSICAL FESTIVALS ABROAD.

The summer crop of festivals was unusually large this year. There were two or three lesser ones in addition to the "big show" in Germany; Switzerland indulged in one at St. Gallen; and the Swedish composers, following the wise precedent of their German colleagues, located theirs in Stuttgart. At the German Tonkünstlerfest, mentioned last month, Rudi Stephan seems to have won the most favorable notices, with his "Musik für Orchester." Stavenhagen's second piano concertos received only fair commendation, but was highly praised at the Swiss festival. Regner's "Romantic-Triumph-Song" was rated as a rather monotonous attempt to be direct and straightforward in the old style. The old standards of chamber music.

At St. Gallen, a new symphony by Hans Huber carried off the honors—an event that was expected, as Huber is really one of the leaders among modern composers. Robert Dengler's "Totentanz" showed a new use of counterpoint as well as expression. Choral works by Volgel, Lax, and Herman Suter were well received, also string quartets by Othmar Schoeck and K. H. David.

The Swedish festival showed the influence of that country's folk-music. Such an influence usually brings good results, but with other larger works there is some danger that a too melodic style will militate against symphonic depth and dignity. This fault was notice-

able in some cases. Among these were Hallström's opera, "Waldemar's Treasure," and Hugo Alfvén's original and lively symphony in B-flat minor. Sibelius was represented by a piano concerto and a choral work, of which "Das Volk in Niflheim" was very striking in its Northern character. Aulén's violin concerto was given, also an earlier violin concerto by Sjögren, and a symphony by the self-taught Knut Akerberg.

Other new orchestral works include Elgar's symphonic poem "Falstaff," to be given next autumn at Leeds. In Paris, Roussel's "Evocations" sound of most interesting novelty. The concertos of three Indian pictures, "The Gods in the Shadow," "The Rosy City," and "By the Sacred River," Bela Bartók's "In solter Blüte" and "Tár in der Dörfer," are extremely involved in style. Percy Grainger's strong emotion, released at Hague, where D'Indy's recent string quartet was called "head-work without soul." Moscow enjoyed A. Portier's advanced symphonic poem "Le Reve" all Scriabine's seventh sonata and some very original pieces by Nicholas Medtner. St. Petersburg found Wassilenco's symphony too long, and another by Tchaikovsky somewhat in Tchaikovsky's style, but it appeared heartily of Winkler's variations on a Finnish theme for violin and orchestra, and Ksianin's fantastic Boecklin picture "Das Villa am Meer." Darmstadt enjoyed Kessler's symphonic poem "Der Erlösener," also chamber music by Arnold Mendelssohn, Wassmann, Juon, Scheinfflag, and Vollbach. Karl Elly has set Goethe's "Prometheus" for chorus and orchestra, and is now writing a cantata for a Geneva occasion.

It is apparently the close season for operas. Franzetti, who chooses dramatic subjects and treats them broadly, is composing "Notte di Legenda." Allick Moller's "Wald Idyll" is an effective setting of a pastoral love-scene and renunciation. Walter Ferrar's "L'Amour Medecin" is for Dresden. Raymond Roze has finished "Jeanne d'Arc." In Paris, Charpentier's "Julien" shows his sure technique, but treats an unattractive subject—a rather silly, disappointed idealist who succumbs to drink.

Wagner's life, as well as "Parsifal," is now being maltrated by the moving pictures. Count Francesco Alberti has made a legitimate boast of having Wagner's hat, which he got from a store where Wagner left it, but what we really want is someone who can stand Wagner's shoes.

### A LESSON IN PIANO PLAYING FROM SARAH BERNHARDT.

By FANNIE EDGAR THOMAS.

PERHAPS do not realize—and very often, alas, teachers do not realize—how closely allied expression and taste in the interpretation of piano works are alike to dramatic elocution. What would be thought of a speaker who ran all his words together in the same rush with which some pupils glibly deliver their music as their recital concertos? There must be understanding and careful phrasing, pedalling and fingering before a clear idea can be conveyed to an audience.

"Will you believe it," said Falcke, a well-known French pianist, "that Sarah Bernhardt was my most influential teacher in piano playing. I was her first-class teaching in piano playing. It was her that to great artist's speech that taught me the possibilities of dramatic expression in my playing. The clearness of diction, strength of accent and emphasis, the grouping of phrases and their separation one from the other, the unmistakable inflections, the far-reaching telling comments, semi-colons, exclamations—these, in essence, the absence of haste in making these things appear, all these things formed actual pictures in my mind, and significance, and built a structure before me, unquestionable in meaning, unforgettable in impression. Ah! I said, why not make music talk like this? It was a revelation, and my first real success in convincing audiences dated from the application of these principles gained not from a musician, but from an actress."

BELIEVE in me implicitly when I tell you that the reason for my continuing to live is the freedom and pulse of creating a number of works of art beyond their vital force in me. I recognize myself as a person that this act of creation and completing alone satisfies me and fills me with a desire of life, which other things I could not understand. I can, on the other hand, from quite well without any chance of a performance. WAGNER.

## THE ETUDE

## Making an Operatic Career in Europe

An Interview Secured Especially for THE ETUDE by Edwin Hughes with

MME. CHARLES CAHIER

Mme. Charles Cahier, an American by birth and for some years a pupil of Jean de Reszko. She has held the post of prima donna contralto in some of the leading opera houses of Europe and has met with very pronounced success wherever she has appeared.—EDITOR OF THE ETUDE.

BESIDES the possession of a beautiful voice there are several other matters of prime importance which I would recommend most earnestly to the consideration of every vocal-student whose ambitions draw him toward Europe for the making of a career. Granted the gift of a good voice and a musical nature, health and money are the two things without which no vocal-student should think for a moment of venturing away from his native land. The many wicks of anemic American girl-students ill-fed and worse taken care of, that one finds all over Europe, makes me place this bit of advice and warning at the very head of a discussion of the matter of European study for Americans. Good food and happy surroundings are the first essentials for successful vocal study.

I speak of this also because there was a time when living and study in Europe were very cheap that the student could afford to make the venture on limited means; but those days are unfortunately over, and students should reckon that their expenses in Europe will be practically the same as for the study and accommodations in America.

Aside from all this, a vast majority of vocal-students come from America very poorly prepared musically for the task that is before them. I do not mean to say that one cannot get good vocal-training in America, but in Germany Europe particularly, vocal-training alone, even coupled with an exceptionally beautiful voice will not carry one very far along the royal road to success. What is demanded here from the singer, over and above that is musicianship, and it is this in particular that American voice-students fall short. The big singers here, the ones who have achieved lasting success, are musicians as well as singers. They know their harmony and counterpoint, their Bach and Beethoven, and are intelligent appreciators of other branches of music besides their own specialty, and they are not under the impression, as unfortunately so many of our American singers are, that the whole range of the art of music is bounded by the uppermost and lowermost notes of their own voices. How many of the American voice-students who come to Europe are unable even to play their own accompaniments at the piano! The establishment of State Conservatories in America, with such important branches of music study made compulsory for all students, would be the proper remedy for such conditions. The education is a most essential part of the training of the young singer who has ambitions to scale the heights of a European art reputation.

### WHERE TO GO.

Many Americans are in a quandary as to which part of Europe they shall go for the best developments of their talents; for the best opportunities for success. Shall it be Italy, France or Germany? If the student is thinking of an operatic experience in Italy, there are a few important things for him to know in advance. In the first place, if a pay engagement is through, good luck obtained in Italy, the salary is always so small that no American singer could think of living from it. Most Americans, in fact, have to pay for the privilege of singing. The only permanent income in Italy at present is that of the "Scala" in Milan so I am told, operatic performances in the other cities being given by traveling troupes of singers, who wander like minstrels, from one part of the Kingdom to the other. It is a fallacy

to imagine that the art of coloratura singing can be studied best of all in Italy. There are good coloratura singers in every country of Europe, and every properly equipped singing teacher can teach coloratura, which is a mere mechanical part of the art of singing.

I studied in France and made my operatic debut there. Here the opera-houses are mostly permanent institutions, and salaries, though small ones, are paid. The moral standards are low, and the salaries of the women members of the institutions are arranged on the suppo-



MME. CHARLES CAHIER.

tion that in each case there will be a kindly gentleman in Germany or France who will be able to help the student. Here again lies the necessity for the student, before he goes, to be well supplied with money of his own.

Turning from Italy and France, I must now speak of more length of Germany. It is a course good for a singer to be cosmopolitan in his art, and experience in both Italy and France cannot but be valuable. However, it is to Germany that I would advise the young American singer to come when he has ambitions toward a European reputation.

### GERMANY'S PRESTIGE.

The foremost reason for my placing Germany ahead of the other two countries is that the standard of musical art as a whole is on a higher plane in Germany than anywhere else in the world. It is in Germany that the big careers are made and it is in Germany opera-houses, above all others in Continental Europe, artists engaged. One has but to think of the many Americans engaged in German opera-houses in all parts of the kingdom, as well as in Austria, to realize that there is an opening here and a big demand for the composer of American artists.

Let me call attention here to another great fault of our American voice-students in coming abroad to study. Most of them arrive in the country of their

destination without a speaking knowledge of the new language, many of them, in fact, with little or no knowledge at all of it. Could anything be more ridiculous? I consider that any singer who comes to Europe, European country, expecting to make a career, without a speaking knowledge of the language of that country, places a handicap of at least two years on his career.

It has been said that the French are most particular of all Europeans about diction in singing, but in my experience I have found that the Germans are the most severe in this respect. To them the sung word is of the utmost importance, that is, the word and the singing together, whereas in France and Italy audiences are more interested in the art of singing for its own sake alone. In addition, German is the most difficult of languages in which to sing, therefore it is all the more necessary that the American student should be thoroughly conversant with it on his arrival in the Fatherland.

There have been so many successful American singers in German opera-houses of recent years that the natural jealousy of the American voice has come to be an admitted fact on all sides. But Americans must not bank on this natural beauty carrying them over all the obstacles which a singer with a career before him finds in his way, or he will be doomed to bitter disappointment long before he reaches the heights. More musicianship is what it is to be valued for in America, particularly for an American voice-student coming to Germany. One cannot expect that the audiences who have been accustomed to the art of a Lilli Lehmann, an Albert Niemann and to scores of other such vocal artists whom I could name, to be satisfied with mere beauty of tone-quality without ripe musicianship to back it up. Perhaps this is the reason why American singers have not been successful on the concert and oratorio stage in Europe, as they have been in opera.

### NO PREJUDICE AGAINST AMERICANS.

The way in which American vocalists who really have something to give have been received all over Germany is proof enough that there is no prejudice here against the foreign artist. The American singer who has something to say and who knows how to say it is received just as cordially in the German conference, but the German public is not to be deceived by half-educated talents.

And now how to get an engagement after one has reached the point where he feels that he can hold his own with the full-fledged members of the operatic fraternity. I myself never depended on an agent. Most of those who do, find out usually, much to their sorrow, that these gentlemen are ever ready to take all sorts of fees from the operatic aspirant, and to give perhaps in return very elaborate promises, but too often, alas, little else. When equipped, I should advise candidates for operatic honors to go to the directors of various opera-houses and ask for a personal audience. This is not as difficult as might be thought, even in the larger opera. I am told, for example, that the director of the Munich Opera will hear possible candidates on the payment of a fee of ten marks (which is added to the pension fund of the opera). And the fact of being an American is by no means a bad recommendation now-a-days. All directors are constantly on the lookout for talented young artists, for those who have already acquired reputations are always drifting away to other cities where bigger salaries are offered, or to America.



## TYPES OF MUSICIANS' HANDS.

BY H. OSTROVSKY.

(The writer of this article is a Russian teacher residing in London, who has made a specialty of developing the hand. The following is selected from a published work on the subject—*Baron's Notes*.)

The opinion is generally held by musicians that great technical proficiency requires a very high grade of musical intelligence. The difficulties in music which require intellectual power or mental concentration are not presented by the technique of the instrument. The most difficult hand or finger motions in playing, such as trills, staccati, scales, and arpeggios on the piano and stringed instruments are perfectly easy of comprehension by even a low degree of human intelligence.

Convincing proof that musical talent and technical ability have nothing in common is offered by the number of eminent musicians of limited ability as performers. The names of Wagner, Berlioz, Verdi, Schumann, Hugo Wolf, Dvorak are among those of indisputable genius as musicians but unregarded as soloists. Some technical difficulties afford visual evidence that they are solely a physical and not an intellectual problem, as, for instance, stretches on the piano or violin. The power of separating the fingers so as to compass a tenth on either of these instruments can never be confounded with mental gifts or intellectual strength.

A description of the ideal playing hand proves still more clearly the truth of the assertion that technique is solely a matter of physical and manual ability.

The chief qualities of the highest form of artistic technique are speed and evenness. These depend more on the structure of the body of the hands, the wrist, and arms than on muscular power. The shape, proportions and condition of the hands are not only equally as important, but far more important for the playing than muscular development.

The quick and elastic motions of the cart cannot be attributed solely to the quality or quantity of its muscles. Speed and equality of motion are unthinkable without elasticity. The rapidity of the roll on the kettle drum is not created by the elasticity of the drummer's muscles, but by the elasticity of the whalebone drum-sticks and the drum-head of skin.

## A COMPARISON.

The perfect and the ordinary hand may be represented as follows: The first by an elegant landau with perfect and luxurious springs, and the second by a springless country cart, and the same horse which draws each in turn may be represented by the muscular power. The cart proceeds slowly and with bumps and jolts, while the landau runs easily, rapidly, and smoothly.

Not only can the use of the muscles be impeded by defects in the structure of the hands, such as stiff joints or crooked fingers, but their development may even depend on the condition and proportions of the hands.

But few individuals are born with perfect hands for playing, which explains the comparative rarity of great technicians. A description of the two general types of hands which make quite clear what provides the hands with this quality of elasticity and why it occurs so rarely.

The hands of most individuals, including the majority of musicians, can only be described as ordinary. They may be divided into two contrasting groups, each of which is equally unsuited to the development of artistic instrumental technique. The classification can only be a general one, for hands may frequently be found possessing, in addition to all the worst characteristics of their own group, one or more favorable or unfavorable qualities of the opposite variety. In general, the hands of the great majority of individuals resemble either those of Class One, the Over-developed Type; or Class Two, the Under-developed Type.

## THE OVER-DEVELOPED MANUAL TYPE OF HAND.

This type may be found in either sex, and its occurrence is independent of heredity or occupation. Even the hands of individuals who exercise no manual occupation may belong to this class, but it is test illustrated by the hands of those practicing a handicraft, or any employment requiring great manual exertion, such as digging, or lifting heavy weights, or those who devote themselves to violent sports and gymnastics.

Such hands are large with well-developed muscles and good blood circulation. Superficially regarded, this

manual type may present much the same appearance as the hand of a musician which has been specially developed for playing. This appearance is deceptive. Belonging to this type are either hereditary, or their size, blood circulation, and muscular development have been attained by primitive processes.

Such hands must be considered to be a sufficient apparatus only for primitive functions as distinguished from the highly specialized motions of instrumental technique. Possessing strength and endurance in the execution of movements permitting the simultaneous employment of the four fingers and thumb (such as grasping any object or clenching the fist), hands of this type are astonishingly feeble in performing isolated finger movements. When one finger is used alone to press down a string of the violin or 'cello or depress a key on the pianoforte or organ the other fingers stiffen and press simultaneously. Moreover hands of this type are inclined to exaggerate the required weight or pressure and to apply more force than is desired for artistic technique.

With all these serious faults the gravest fault possessed by this type is the limitation of motion. The extent of its finger movements is so restrained as to be useless for hand even for employments which require much skill in the movements of playing.

In the Over-developed Type the amplitude of motion of each finger, of the thumbs and wrists, is restricted in all directions, while the motions of artistic instrumental technique require a large reserve of freedom of motion so as to ensure ease, looseness, elasticity, and speed of recovery. The greater the gain of this type in size and muscular power by its primitive methods, as those already mentioned, or by instrumental practice, the greater is the loss of skill, speed, looseness, and elasticity. Gain and loss remain equally balanced if no scientific method of development be adopted. The space between the fingers is limited; the fingers cannot be lifted above the level of the back of the hand; the joints are large and stiff; this type must be generally described as stiff and clumsy.

The examination of a still more advanced variety of this type, such as the hand of a common laborer, proves that the more strenuous the exercise the more restricted the motions become. The finger-joints have grown so stiff that the fingers are permanently curved and crooked. Stiffness has almost completely disappeared, and the hand, instead of seeming to be an apparatus for the execution of free, skilled and exact movements, may be regarded almost as in the early stages of ossification.

## THE UNDER-DEVELOPED TYPE OF HAND.

Like the foregoing, this type may appear independently of the occupation of the individual, but it is most easily pictured as belonging to those who neither will nor spin. In comparison with the first type of the ordinary hand, the finger, wrist, and forearm motions are much freer and greater in amplitude. It may be described as small in size, poor in muscle (often thin and bony), with white and bloodless fingers. Although its movements possess, in general, more independence, they are neither elastic nor firm; therefore, this type has neither accuracy, speed, nor any endurance.

As the most advanced specimens of the Over-developed Type were approaching ossification, so the Under-developed Type is approaching atrophy, and always suffers from deficient blood circulation. At its worst this type has almost lost the possibility of development by even the most scientific methods.

## HOW THE QUALITIES OF THE ORDINARY HAND MUST BE SUPPLEMENTED.

Whatever excellent characteristics for playing are found naturally in the ordinary hand are almost invariably coupled with qualities equally unfavorable. The hand which is strong for the artistic technique of the violin, piano, or 'cello must combine only the best characteristics of both types of the ordinary hand. It must unite size and strength with flexibility and looseness, elasticity and suppleness with firmness and lightness, and must have the advantages of both hands and those of the small hand; it must join strength with lightness. To create the ideal hand the best characteristics of both types of the ordinary hand must be selected and combined, and all their bad qualities deleted. When this has been accomplished the hand is in a condition to acquire brilliant instrumental technique, for all handicrafts to its development have been removed.

## Getting New Business

Dignified and Progressive Means for Securing Desirable Pupils for the Coming Season

By ALLAN J. EASTMAN

With the falling of the first Autumn leaves a great host of business and professional activity flows through our entire country and awakens us to the fact that the new season is alive. Ten months of the business and teaching year are now before you. How will you fill them—with prosperity, progress and happiness or with indifference, loss and discomfort? Much depends upon the discretion, initiative and industry you put into your plans right now.

Ninety million people on our North American continent are considering the vital problem "How to get new Business?" Most of these people must succeed—it is the matter of their daily bread. Many will fail and a few will invite prosperity by going about attiring the new business in the right way. Work with your pencil a few moments and see if the problem does not separate itself into the following sub-divisions:

I. Whom do I want my advertising to reach?

II. What kind of advertising do I want to have them receive?

III. Through what channels may I reach them most productively and economically?

Who? What? and How? If we can answer these questions successfully we may feel sure of larger returns than might come through some haphazard method.

What kind of pupils do I want?

A noted actor said recently that his profession was quite different from that of any other, in that he had to start in a new business enterprise every year. No matter how successfully he had played in last year's play the new play might not be anything but a dismal failure. This is only partly true. Every magazine makes a new business every month—every paper every day. You are not going to continue the *Herald*, or the *Globe-Democrat*, or the *Despatch* if you find that a few issues are not to your liking. It is so with every established business. Continued patronage depends upon continued and constantly improving service. Ask any merchant prince who customers he would rather have more than all others and he will tell you "My old customers."

The musician should first of all seek to reach his old and desirable customers. There is a highly successful teacher in an American metropolis who makes the proud boast that he has now been connected for over fifty years. That teacher's business is as staple as Standard Oil. The teacher who loses his old pupils and can not account for their loss may do well to look to his own work for a possible solution.

The beginning of every season most teachers weed out the undesirable pupils of the past year and retain the best. The undesirable pupils are by no means all of the pupils with limited means. Some pupils are so very talented that the teacher may well afford to com-

pute them at a smaller fee. A good way to raise one's teaching rates when the proper time comes is to send a notice of the new rate and at the same time inform the old pupils that the new rate will apply only to new pupils. Gradually the old ones complete their terms and drop out and new ones at a higher rate supplant them.

picked his own pupils. Other teachers wondered how he managed to reach such a high standard. It was really very simple. As soon as he made up his mind that a certain person would be a desirable pupil—that that person would profit by the right instruction and show appreciation through hard work—the writer made a deliberate campaign by employing all dignified methods of securing that particular pupil.

The name was entered into a card catalog and the pupil received recital programs, circulars, letters, until he registered or went to some other reliable teacher. Even when one's class is full it is a fine plan to keep on the outlook for new pupils of this kind. Get them interested and strive to place them upon a waiting list. In the latter years of his teaching the writer almost always had a waiting list of ten or twelve pupils. This is really the only way in which the teacher's income may be insured against loss from occasional broken terms and sicknesses.

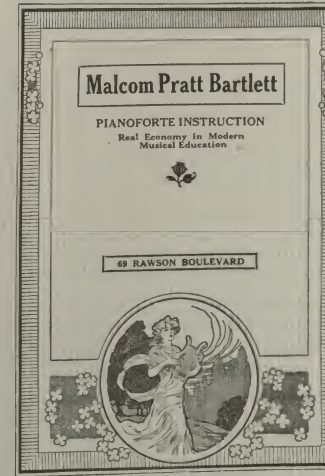
## UNDESIRABLE PUPILS.

When one is organizing a teaching class it would seem that all pupils would be desirable. However, as soon as the teacher has a foothold it becomes apparent that some pupils lead to a waste of both time and money. Irregular pupils are a source of constant annoyance and loss. Pupils who are obstinate and overbearing are always difficult problems for the young teacher. Short term pupils—that is, pupils who start in the month of October, and end about May, month making the teacher's business year about seven months instead of ten are always pupils to avoid. "Touring" pupils, that is, pupils who go from one teacher to another, never remaining with one more than a few weeks can be very irritating to the teacher. Pupils who have been "poor pay"—that is, those who evade paying their bills promptly—had better be dropped at once. They cause "more bother than they are worth." Of course it is not possible to cut down your advertising appeal so that it will not reach these pupils, but in accepting new pupils the teacher who has reached a position where he may be a little independent should make his selections carefully or he will soon find that he has a class composed of material that is next to worthless.

## THE OPENING RECITAL.

The teacher who through the summer has kept up the enthusiasm of his pupils so that he is able to have them present an acceptable program early in the season (September or October) has one of the best possible attractions for securing new pupils. Printer's ink managed early opening recital is so very much more effective that it can not be compared with the other method. This does not mean that printer's ink may be for you. The writer did this for years and in a sense

ILLUSTRATION No. 1.  
(Electrotype, ready for the printer of the above border design may be secured from the publishers at the nominal rate of \$1.00. No printing of any kind is ever done by the publishers. In writing specify "Illustration of Design No. 1.")





dispensed with. The recital emphasizes all that you have said in your previous printed advertising. Several of the most prosperous schools in the country depend upon this early recital plan to insure a prompt start of the teaching season. One teacher of the writer's acquaintance, when unable to give a pupils' recital, gave one himself and made a kind of opening Reception of it. It has the effect of a rally and saved many a wasted hour and consequently wasted dollar for the enterprising gentleman.

#### CIRCULARS THAT DRAW PUPILS.

Circulars of music teachers are often very amusing to the professional advertisement writer. He will tell you that they are weak where they should be strong and are filled with a vast amount of matter that might very well have been left out. Mr. George Bender, in his *Business Manual for Musicians*, goes into this subject so carefully and thoroughly that in the present article I can do nothing better than advise readers who are interested in the subject to secure Mr. Bender's book and read it carefully. However there are some things which we may consider here to advantage.

In getting up a circular you should have in mind the specific purpose for which the circular is intended. That is, you should have a professional bull's-eye that the circular must hit or be wasted. The first announcement I come across is not an advertisement in the general sense but rather a year book. It is a maze of words dealing with those things in which the pupil is least likely to be interested. Three pages are given up to school regulations severe enough to scare away many of those who do not realize that these regulations are only enforced half way.

You should assume that your prospect has already cultivated a desire to study with some teacher. In your business-getting circular you can not afford to devote space to advertising music as an art. You may do all of the missionary work of that sort during the season that you may choose to do, but in your initial appeal for pupils confine yourself to facts about your own work.

#### A PRACTICAL CIRCULAR.

Your circular must do three things to be successful:

1. It must stimulate direct interest.
2. It must create desire.
3. It must suggest immediate action.

In stimulating direct interest the physical appearance of the circular figures largely. The size must be convenient. The size of six inches is desirable as it fits easily into an envelope of the ordinary commercial size. If the teacher wishes to be a little less conventional another size may be adopted, but the matter of proportions and the relation of the printing on the page to the size of the paper is by no means an insignificant matter. The color of the ink, the color of the stock or paper, the quality of the printing and the paper, the selection of the type, etc., are all matters which should be very carefully weighed. Weak, ineffective color combinations are quite as worthless as badly selected, jarring colors. Your circular should have a strong, clean effect. It should suggest your own personality. Distinctive original border designs are hard to secure. The ones employed on this page illus-

trate the type that may be used. Those who are unable to secure original designs for circulars may arrange with the publishers of THE ETUDE for the use of these designs. The first represents the title page of a four page folder measuring three by six inches.

The first page is devoted to securing direct interest. It gives the name of the teacher and the address. The single additional line should be sufficient to make the casual reader interested in musical education open the circular and read the contents. Remember that we

the whole teaching year from early Sept. to the last of June insures a real saving of both time and money. Mr. Bartlett's classes in piano-forte have been particularly successful, not solely because of the distinctive methods employed but because of the excellent teaching and practice discipline his pupils have so willingly followed.

An inspection of the album of commendation letters received from well-known teachers as well as from pleased patrons, may be made at any time in Mr. Bartlett's office. On the third page of the circular the prospect might find the following:

#### NEW CLASSES

During the Coming Season Mr. Bartlett will conduct special classes as follows:

Class in Music History  
Wednesday at 4 P. M.

Class in Advanced Technique  
Saturday at 9 A. M.

Class in Elementary Harmony  
Saturday at 11 A. M.

These classes will differ from the conventional classes of the kind because of the deep personal interest which Mr. Bartlett has always taken in making the work of his pupils as profitable as possible. A slight additional fee is charged for admission to these new classes.

Mr. Bartlett welcomes conferences with prospective pupils at his studio on Wednesday at five and Friday at eight P. M.

The last page you may safely free from any advertising flavor. By doing this the dignity of our appeal will be greatly raised. For instance, if you choose to do so you might have the entire last page covered with a motto or quotation in Roycroft style that is, in sizable type and simple but appropriate margin after the following fashion:

HOW DIVINE IS THE VOCATION OF ART! WHERE EVERYTHING ELSE APPEARS ALMOST REPULSIVELY EMPTY AND SHALLOW. THE SMALLEST REAL ACTIVITY OF ART SEIZES OUR INMOST HEART SO THOUGH-LESSLY AND SO TAKES US AWAY FROM THE COUNTRY, TOWN, NAY, THE EARTH ITSELF, THAT IT BECOMES LIKE A REAL BLESSING OF GOD.

This circular may be printed on antique finish white paper. The size of each page will be 4 1/2 by 6 1/2 inches. The ink should be a deep blue-black.

The cost of five hundred copies of this circular should not exceed the following rates:

Cost of electrolytic design of border.....\$1.00  
Cost of composition (setting type)......40  
Cost of printing (two sides of paper).....1.00  
Cost of paper......20  
Total.....\$2.60

Another form of circular which is much simpler in style and quite attractive for the purpose is the following. This may be printed in 10-point type on coated paper (size 5 1/2 by 8 1/2) with photo-litho ink. The cost of making would be:

Electrotype of picture.....\$1.75  
Composition (setting type)......1.00  
Printing......1.00  
Cost of paper......20

(Continued on page 622.)



MUSIC IN THE HOME

JAMES McNIEL WHISTLER, the famous American artist, has caught the spirit of "Music in the Home" in a splendid manner in the above picture.

Music in the home brings one of the greatest joys of life to every member of the household. By the adoption of modern methods the early musical training of the child may be conducted rapidly, economically, delightfully. You are cordially invited to investigate the results of the work being done by Miss Agatha Williams in this special line. Call or write at any time and Miss Williams will gladly make an appointment. She is always at home Wednesday evenings when applicants will be welcome, and a convenient opportunity to inspect her many endorsements is afforded.

#### AGATHA HERRINGTON WILLIAMS

372 Flatbush Ave.

BROOKLYN, N. Y.

ILLUSTRATION NO. 2.

(Electrotype of the half tone picture, ready for printing, may be secured from the publishers at the nominal rate of 75c. No printing of any kind is ever done by the publishers. In writing specify "Electrotype of half tone picture.")

are going upon the principle that the teacher's appropriation is not large enough to permit of its being used in an attempt to reach any but those who are already interested in securing a teacher. Shogun distribution of circulars would be only an extravagance for the average teacher. This knowledge is of real help to us in getting up our "copy." It saves us from wasting precious space.

If your prospect is interested enough to open your circular he would find inside something like the following:

The first economy in music study is best accomplished by a prompt start. Regular, systematic, thorough training, not now and then, but through

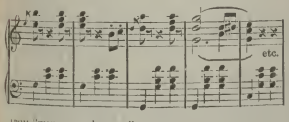
## The Artist's Life

### The Virtuoso's Career As It Really Is

By JAMES FRANCIS COOKE

The following discussion of the life of the Virtuoso as it really is, consists of part of one of the introductory chapters of the forthcoming book, "Great Masters upon the Art of Piano-forte Playing." The remainder of the book is devoted to practical advice upon pianists' problems from the pianists themselves.)

WERNER JOHANN STRAUSS, King of the Waltz, tinsular descendant of Terpsichore and Orpheus, great-grandfather of all the musical widows, merry, winsome and otherwise, took it upon himself to relate musically the series of the artist's life, he did it in this fashion.



FROM "THE ARTIST'S LIFE," ONE OF THE MOST FAMOUS OF THE STRAUSS WALTZES.

Perhaps you have waited to this score of times, but if you have not, "try it over on your piano," and before long the magical charm of the melodies of the little Austrian music-maker for the court balls will be your imagination over the seas to the *Prater* or the *Ringstrasse* with its population of "types" is longed for.

There is a dreamy-eyed, ravenous "master," is budding virtuoso (alas, the blighted hero), its atmosphere of immortality diluted in *chic* *Pilsner*, but always music, fitting times, glorious melodies, great symphonies, echoes of Haydn, Mozart, Beethoven, Schubert or Brahms—for it is not Vienna the veritable Hall of Fame of the Masters? Who knows but that you may be ruling elbows with some Schubert of to-morrow? Who is that quaint young man looking earnestly into the window of that *conditieri* near the Graben? See, he shakes out a few Heller, glances at the tempting cakes—bakes his head and thrusting the coins in his equally hungry pocket passes hurriedly on. Some one whispers that he is the young pianist about whom the "types" are already wrangling. Fine when one does not disagree! The budding Hero Technicovsky is to have three years of hard but brilliant study with a teacher than the great Leschetzky himself, and then—then America with its millions.

#### GOLDEN BAIT.

Some cynic has contended that the much-despised New York for a while before attempting the voyage homeward. At the time he was so weak from the rigors of the tour that he could scarcely write his name. His husband face suggested the tortures of Torquemada rather than Buffalo, Kansas City, Denver and Pittsburgh. His voice was tired and faltering, and his chief interest was that of the invalid—getting

difficulty in inducing the pianists to come back. Indeed, there are many artists of great renown whom the managers would be glad to coax to our country but who have withheld tempting offers for years. One of these is Moritz Moszkowski, probably the most popular of modern piano-forte composers of high-class music. Grief, when he finally consented to make the voyage to America, placed his price at two thousand five hundred dollars for every concert—a sum which any manager would regard prohibitive, except in the case of one world-famous pianist.

The inconveniences of travel in America have been ridiculously exaggerated in Europe, and many virtuosos dread the thought of an American trip, with the great ocean yawning between the two continents, and red-skinned savages just beyond New York or certainly not far from Chicago. De Pachmann detests the ocean, and when he comes over in his favorite month of June he does not dare return until the following June. Others who have never visited America must get their idea of American travel from some such account as that of Charles Dickens in his unforgetable *American Notes* (1842), in which he said, in describing one of our railroads:

"There is a great deal of jolting, a great deal of noise, a great deal of wall, but much a ladder, a locomotive engine, a shunt and a bell. The cars are like the shabby omnibuses found in Poland, dirty, filthy, and in the centre of the carriage there is usually a stove, fed with charcoal or anthracite coal, which for the most part is red hot. It is insufferably close, and you see the hot air fluttering between yourself and any other object you may happen to look at."

There could have been but little improvement in our railroads in 1872 when Rubinstein came to America, for although he accepted \$40,000 for 215 concerts during his first trip, he refused an offer of \$125,000 for only 50 concerts when a manager tried to persuade him to return.

American railroads now present the same of comfort, convenience, and even luxury in travel, yet the European artist has difficulty in adjusting himself to journeys of thousands of miles crowded in a short winter season when he has been accustomed to little trips of a few hundred kilometres. He comes to dread the trains as we might a prison van. Paderewski resorts to a private car, but even this luxurious mode of travel may be very monotonous and exasperating.

The great distances must certainly account for some of the evidences of strain which deform the faces and exhaust the minds of so many virtuosos. The traveling salesman seems to thrive upon miles of railroad travel as do the crews of the trains, but the virtuoso, dragged from concert to concert by his showman, grows tired—tired, pale, wan, listless and undefiant. At the beginning of the season he is quite another person. The magnificence that has done so much to win him fame shines in his eyes and seems to emanate from his fingertips, but as the season is waning, call being at the end of the season is sickening. Like a bedraggled worn-out circus coming in from the wear and tear of a hard season, he comes wearily back to New York with a cinematographic recollection of countless telegraphic poles flying past the windows, audience after audience sleeping cars, ludding geniuses, the inevitable receptions with their equally inevitable messes of chicken salad or huke-warm oysters, "sweet" messages of "cheers" which, like Hine's mythical trial of "yes" of children's sleep, some virtuosos have the *Asara* must live or perish. Some virtuosos have the physical strength to endure all this, even enjoy it, but many have confessed to me that their American tours have been literal nightmares.

One of the greatest pianists was obliged to stay in New York for a while before attempting the voyage homeward. At the time he was so weak from the rigors of the tour that he could scarcely write his name. His husband face suggested the tortures of Torquemada rather than Buffalo, Kansas City, Denver and Pittsburgh. His voice was tired and faltering, and his chief interest was that of the invalid—getting

home as soon as possible. To have talked with him upon music at that time would have been an injustice. Accordingly, I led him away from the subject and dwelt upon the woes of his native Poland, and much to his surprise, left him without the educational material of which I had been in quest. He asked the reason, and I told him that a musical conference at that time could serve no purpose.

As men and women aside from the attainments which have made them illustrious, virtuosos are for the most part very much like ordinary mortals who have to content themselves at the foot of Parnassus. It has been my privilege to know thirty or more of the most eminent artists, and some have become good personal friends. It is interesting to observe how several very different types of individuals may succeed in winning public favor as virtuosos. Indeed, except for the long-haired caricature which the public accepts as the conventional virtuoso there is no "virtuoso type." Here is a business man, here an artist, here an engineer, here a jurist, here an actor, here a poet and here a break-all of them distinguished performers. Perhaps the enthusiastic muse-lover will resent the idea of a freak becoming famous as a pianist, but I have known no less than three men who could not possibly be otherwise described, but who have nevertheless made both fame and fortune as virtuosos.

#### FREAK PIANISTS.

The anthropologist who chooses to conduct special investigations of freaks can find no more entertaining field than that of the remarkable freaks of the brain, shown in the cases of some astonishing performers whose intelligence and mental capacity in other ways was negligible. The classic case of the blind Tom, for instance, was that of a freak not so very far removed in kind from the Siamese Twins, or General Tom Thumb. Born a slave in Georgia, and wholly without what teachers would term a musical education. Blind Tom amazed many of the most conservative musicians of his time. It was possible for him to repeat difficult compositions after hearing them played only once. I conversed with him a number of years ago in New York, only to find that intellectually and physically he was allied to the *cretin*.

Blind Tom's peculiar ability has led many fast commentators to conclude that music is a wholly separate mental faculty to be found particularly in a more or less shiftless and irresponsible class of gifted but intellectually limited human beings. The few cases of men and women whose musical talent seems to develop their minds so that they remain in utter darkness to everything else in life, should not be taken as a basis for judging other artists of real genius and undisputed mental breadth. I have in mind, however, the case of one pianist who is very widely known and highly lauded, but who is very slightly removed from the class of Blind Tom. A stranded alien, one acquainted with the difference between the eccentricities which frequently accompany greatness and the unconscious physical and psychical evidences of idiosyncrasy which agree so clearly with the antics of the chimpanzee or the droll Capuchin monkeys, much find in the performer to whom I refer a subject for some very interesting, not to say startling reflections. Few have ever been successful in inducing this pianist to talk upon any other subject than music for more than a few minutes at a time. Another pianist who was distinguished as a Liszt pupil, and who toured America repeatedly, seemed to have a hatred for the piano that amounted to an obsession. "Look!" he exclaimed, "I am its slave. It has sent me round and round the world, night after night, year after year. It has cursed me like a wandering Jew. No rest, no home, no liberty. Do you wonder that I drink to forget it?"



## A PATHETIC EXAMPLE.

And drink he did in Bacchanalian measure! One time he gave an unconscious exhibition of his technical ability that while respectable, would have been of little interest to psychologists who are seeking to prove that music depends upon a separate operation of a special "faculty." During his American tours I called frequently upon this virtuoso for the purpose of investigating his method of playing. He was rarely free from the influence of alcohol for more than a few hours at a time. One morning it was necessary for me to see him professionally, and when I found him at his hotel he was in a truly disgraceful condition. I remember that he was unable to stand, from the fact that he fell upon it while I was sitting in a Morris chair. He was barely able to talk, and just prior to my leaving he insisted upon scrawling upon his visiting card, "Zur freundlichen Erinnerung, auf einen sehr späten Abend." (Friendly remembrances of a very late evening.) Since it was still very early in the morning, it may be realized that he had lost all idea of his whereabouts. Nevertheless, he sat at the piano keyboard and played tremendously difficult compositions by Liszt and Brahms—compositions which compelled his hands to leap from one part of the keyboard to the other as in the case of the Liszt *Campanella*. He never missed a note until he lost his balance upon the piano stool and fell to the floor. Disgusting and pathetic as the exhibition was, I could not help feeling that I was witnessing a marvelous instance of musical technique, that wonderful power of the mind working through the body to reproduce, apparently without effort or thought, operations which have been repeated so many times that they have become "second nature." More than this, it indicated clearly the greater part of the man's body was "dead to the world," the faculty he had cultivated to the highest extent still remained alive. Some years later this man succumbed to alcoholism.

## THE PIANIST OF TODAY.

Contrasted with a type of this kind which is mentioned such men as Sauer, Rachmaninov, d'Albert, Paderewski, Godowsky, Bachaus, Rosenthal, Pauer, Josef, Stojewski, Scharenkew, Gabrilowitch, Hofmann, Baurer, Lhevinne, to say nothing of the ladies, Bloomfield-Zeissler, Carroli, Goodson, et al., many of whom are intellectual giants. Most all are exceedingly regular in their habits, and at least two are strong temperance advocates. Intellectually, pianists of this class represent a very remarkable kind of mentality. One is impressed with the surprising qualities with which their brains operate even in ordinary conversation. Speaking in alien languages, they find comparatively little difficulty in expressing themselves with rapidity and fluency. Very few great singers ever acquire a similar ease. These pianists are wonderfully well read, many being acquainted with the literature of three or more tongues in the original. Indeed, it is not unusual to find them skipping through several languages during ordinary conversation without realizing that they are performing linguistic feats that would put the average college graduate to shame. They are familiar with art, science, politics, manufactures, even in their most recent developments. "What is your favorite type of aeroplane?" asked one some years ago in the kindergarten days of cloud navigation. I told him that I had made no choice, since I had never seen a flying machine, despite the fact that I was a native of the country that gave it birth. He then vouchsafed his opinions and entered into a physical and mechanical discussion of the matter, indicating that he had spent hours in getting the whole subject straightened out in his mind. This same man, a German, knew whole sentences of the *Inferno* by heart, and could repeat long scenes from *King Lear* with a very creditable English accent. The average American "tired business man" who is inclined to look upon the touring virtuoso as "only a pianist" would be immensely surprised if he were called upon to compare his store of "universal" information with that of the performer. He would soon see that his long confinement close behind the bars of the dollar sign had made him the intellectual inferior of the musician he always ignored. But it is hardly fair to compare these famous interpreters with the average "tired business man." They are the Cecil Rhodes, the Thomas Edisons, the Maurice Maeterlincks of their fields. It is easy enough to find musicians of smaller life opportunities basking in their ignorance and conceit.

While the virtuoso may be described as intellectual in the broader sense of the term, he usually has a great fear of becoming academic. He aspires to be artistic

rather than scholarly. He strives to elevate rather than to teach—in the strictly pedagogical sense. Some of the greatest performers have been notoriously weak as teachers. They do not see the walls of the college, neither do they long for the cheap Bohemianism that so many of the French feuilletonists delight in describing. (Why should the immorality of the artist's life be laid at the doors of fair Bohemia?) The artist's life is wrapped up in making his readings of master works more significant, more eloquent, more beautiful. He is interested in everything that contributes to his artistry, whether it be literature, science, history, art or the technique of his own interpretative development. He penetrates the various mystic problems which surround music, and by the infallible process of intuition, insight and reflection. The psychological phase of his work interests him immensely, particularly the phenomena of personal attraction—often called magnetism.

## THE MAGIC OF MAGNETISM.

Magnetism is surely one of the most enviable possessions of the successful pianist. Just what magnetism is and how it comes to be, few psychologists attempt to relate. We all have our theories, just as one pianist who often blunders as readily as a Rubinstein, or who displays his many shortcomings at every concert, can invariably draw larger audiences, and arouse more applause than his confere with weaker technical forces, although he be admittedly a better technician, a more highly educated gentleman and perhaps a more sensitive musician.

Charles Frohmann, keenest of theatrical producers, attributed the actor's success to "vitality," and in doing this he merely chose one of the weaker synonyms of magnetism. Vitality in this sense does not imply great bodily strength. It is rather soul strength, mind-strength, life-strength. Professor John D. Quackenbush, M.D., formerly of Columbia University, essays the following definition of magnetism in his excellent *Hypnotic Therapeutics*:

"Magnetism is nothing more than earnestness and sincerity, with insight, sympathy, patience and trust. These qualities cannot be bought and cannot be taught. They are 'born by nature,' they are dyed with the red dye of the heart."

But Dr. Quackenbush is a physician and a philosopher. Had he been a lexicographer he would have found the term magnetism far more inclusive. He would at least have mentioned the phenomenon which we have witnessed so often when one possessed with volcanic vitality overwhelms a great audience.

The old idea that magnetism is a kind of invisible form of intellectual or psychic electricity has gone down the grotesque phenomenological vagaries of Gall as well as some of the pseudo-scientific theories of a very unusual man, Mesmer. We all possess what is known as magnetism. Some have it in an unusual degree, as did Edwin Booth, Franz Liszt, Phillips Brooks and Bismarck. It was surely neither the art nor the ability of Daniel Webster that made his audiences accept some of his fatuous platitudes as great utterances, nor was it the histrionic talent alone of Richard Mansfield that enabled him to bring success from such an obvious theatrical contempt as *Prince Karl*. Both Webster, with hisathomless eyes and his ponderous voice, and Mansfield with his compelling personality were exceptional examples of magnetism.

(This article will be continued in THE ETUDE for next month when the pianist's greatest asset, "magnetism" will be considered.)

## UNDERSTANDING THE MUSIC WE PLAY.

BY RIDLEY PRENTICE.

When we read a book, we do not consciously read the letters separately and afterwards form them into words; we seem to see at a glance not only the words, but the sentences into which they group themselves. Just so in reading music our aim must be to gain the power not only of knowing what the notes are, but of seeing and understanding at once the chords, which are the words of music, and the phrases, and periods, which are the sentences of music.

Our object should be to study these phrases or sentences, and then to see how they are grouped together in various ways; one phrase answering to and balancing another, and all combining to make one beautiful whole, in accordance with the strict rules of modern musical "form." Only when we have studied in this way shall we be at all able to understand and appreciate for ourselves the beautiful thoughts of the great composers, or worthily interpret them to others.

## HAVING THINGS HANDY.

BY EDWIN H. PIEK.

A LITTLE thought and care expended on the matter of having everything close at hand and convenient will save a teacher much annoyance and loss of energy, and enable him during each lesson to concentrate his attention entirely where it belongs, namely, on the pupil's lesson. This sentence sounds so much like a truism that it never would have been written but for the fact that there are teachers, even some of considerable eminence, who never seem to have learned to keep their equipment in handy and available places, and by the neglect of the valuable time of lesson-hour in collecting themselves, so to speak, on the subject of their lesson. I have known a young teacher who never seemed to be able to produce a pencil, but was always borrowing from pupils, and, incidentally, never known to return it. It was a standing joke among those in his classes, as he was not only a faithful teacher, but a fine character and much beloved by all who knew him. It was looked upon as an amiable weakness, and really did much harm. However, had he been in the slightest degree unpopular, it would have given opportunity to hold him up to ridicule in a most unpleasant way. A friend of mine tells me of one of his former teachers, who was habitually given to huddle all over his house for tuning-forks, pencils and forth, during the course of a lesson.

## SAVING LOST TIME AND LOST MOTION.

At the present day, successful business men are accustomed to give careful thought to the arrangement of their desks and other equipment, to avoid loss of time. Although a studio can hardly be properly furnished with the simplicity of a business office, it is necessary to have a few beautiful things to create a proper "atmosphere," still we may take a hint from business men's methods, with advantage. Some might say when work is not too pressing, make a list of the things which are necessary during the course of your usual teaching day, see that everything is provided for, and decide on a suitable place for each and every thing. Having once inaugurated a system, stick to it until it becomes a habit. This list will of course be different for different teachers, but generally it occurs to me as being suitable for average work. We have, then, to provide for the following:

## PRACTICAL SUGGESTIONS.

1. A place for the pupil to lay off his or her wraps.
2. A place for the pupil to lay down his or her sheet-music, without danger of their getting mixed with those belonging to others.
3. Suitable arrangement of curtains and shades for proper light in the day-time.
4. Suitable placing of artificial lights in the evening.
5. Pen, ink, pencils, blue pencil, paper, music-paper and cover, and circulars at bill-heads and blank receipts, account-book or card-system, cabinet, maps, stamps, and any other articles of stationery that may be needed.
6. Music cabinet containing music for the teacher's own use, properly sorted according to whatever system he finds most convenient.
7. Music cabinet containing teaching pieces, and instruction books for pupils, also properly sorted.
8. Bookshelves containing musical dictionaries and other works of reference.
9. A stand containing copies of current magazines, which are found helpful in one's work.
10. A shelf or stand upon which to lay music temporarily when one is too pressed for time to sort it properly. This guards against hurriedly putting it away in the wrong place, and at the first leisure hour it may be put in order without trouble. (This is not a new idea, but it is very helpful. If I have a book open, and I have found it very helpful, I am loath to have it closed, and I have borrowed music which I am intending soon to return, that goes into this same place.)

I cannot close this article without speaking of a little thing which stands most in the way of an efficient teacher in a room—the tendency to accumulate to accumulate "trunk." We need courage to destroy old magazines and letters, do away with useless newspapers, and get rid of the principle so well expressed in the words of William Morris: "Have nothing in a room except what you know to be useful or to be beautiful."

## When Should the Piano Student Go Abroad?

The Best and Quickest Way to Gain Results  
By JOSEPHINE UNDERWOOD MUMFORD

(Editor's Note.—The writer of this article gives some very practical advice to those who would go abroad. We have seen personally many cases of pupils who have been fully prepared for their only opportunity to study abroad, but have not been able to do so. Indeed, this preparation may be somewhat prejudicial to the matter of going to this country to complete one's musical education. We believe emphatically in the ability of our American pupils, and we have often heard far better results in some American studios and conservatories than have been heard in other institutions abroad. Several American teachers have recently attracted pupils from the other side, and it is by no means unusual to find that their American pupils are more advanced than those who have come back to their American teachers after disappointing experiences in European music centers. We advocate for our pupils the wisdom and prudence of the broadening effect of a cosmopolitan life. Nevertheless, we are convinced that to our host music centers there should exist an atmosphere sufficiently impregnated with high musical ideals to enable the student to reach great heights. However, since a great many of our friends who are returning from abroad, and since we desire to present all sides of every question with all possible fairness, we are glad to publish the following very sensible article.)

"We go abroad at all?" someone may say. "Are not our teachers as good as the best?" Probably. But it takes more than a teacher to make an artist. It takes an atmosphere. Countess Potocka, in her book about her illustrious brother-in-law, Theodore Leschetzky, speaks of that "spirit of the past without which no modern artist can claim to catholicity of thought and feeling." To get that we must go to the old world—at least at present. We Americans are getting a past which as fast as we can, but we need a little time. De Vries has said: "The American people is now; the American artist is yet to be." When that comes, and when it is our national motto, every loyal American confidently expects, we shall have atmosphere to none! Until then, we must go abroad.

What about the money part?

"Father," said a small boy, "what are the circumstances that alter cases?"

"Financial circumstances, my son," came the answer. But after all, foreign study is not so expensive. The usual outlay depends, of course, on the length of one's stay. I will speak of that before I mention dollars and cents. I consider three years the shortest term in which the pupil can possibly prepare for concert work.

As I refer to the pupil in the ideal state of readiness for the master, described later in this article. Two years may be of much advantage to one whose only ambition is to be a pianist. I consider worse than useless. Do not misunderstand me here. The first year under any new teacher, even a local one, is an upheaval; the first year under a man of genius is an earthquake. The second year is a period of reconstruction, after which the prospective teacher may bring away useful ideas for the development of his own work.

I repeat that if a student can remain but one single season he would best use that for general culture only; for while he will find himself in a false position, with all ideas upset, while the new ones are still without form.

The story is current in Vienna of a woman who went to Leschetzky, intending to stay only a few weeks. "You are young," she said, "I only wish to get a general idea of your method," and she mentioned the length of her stay. Her professor looked at her—quickly from beneath bushy white brows. "Madam," he said, "you have come to the wrong place. I am a dealer in mountains. Your order is for mountains. To return to the money question: decent passage over can be secured for fifty francs on several of the smaller lines of the good lines. In times of peace rates have been gotten for thirty-five dollars, but such passages are exceptional. (I refer here to second-class passage—first class which carry but the one class.) For tips on

great deal more courage than money, and yet even more money than common sense. Each girl had a letter of credit for the equivalent of six hundred dollars; that was to last her for nine months, from September until June, and then land her safely in New York. Not dazzling wealth—no. But with judgment the thing could have been done. There is no guessing to what extent the families of these two girls had denied themselves to supply this opportunity. And shortly after Christmas, before having reached even a first lesson with the master himself, they found themselves with just enough money left to get back to New York. Besides musical training, common-sense thinking is essential to the would-be great!

I now come to the third aspect of my ideal student's advancement preparatory to foreign study—the musical. Of this I wish to make two subdivisions which, for convenience, I shall call Understanding and Technique. By "Understanding" I mean not at all the same thing as the "mind in music" mentioned above. I refer to a comprehension of musical history with its consequent grasp of various musical styles, productive of that *sine qua non*, "good taste." The pupil who will play to the preparatory teacher as a sample of his skill "Jesus, Savior, Pilot Me," with variations, should—well she should have remained at home. This is not an imaginary case. Another pupil played the beautiful melody of Chopin's Funeral March, very smoothly and distinctly, but in *two-step time*!

In preparing himself for advanced work in touch, the pupil should have a good hand position. Different so-called "schools" advocate different methods, but nearly all agree that the fingers should be well curved, the knuckles sufficiently curved to permit easy passage of the thumb beneath them, and the wrist somewhat lower than the knuckles and thoroughly relaxed. Next he should have a *working—not tinkering*—knowledge of the scales and chords; this does not mean knowing enough to worry out the right note after the note, as one has been struck, but knowing *before taking the first one*. He should be able to play with *economy*, exercises of equal difficulty with the Czerny Studies, Opus 29. Economy means here equality of tone pressure and equality of spacing between notes, which implies an ability to think clearly, and to keep the fingers moving at a rate and dynamic pressure to that of the strong fingers. (The perfection of such economy is art indeed, and to be expected of none but the finished artist; but the achievement of it at a slow tempo, by conscious effort, will be of infinitely greater value in the master's eyes than the ability to *slur* through more advanced studies—for instance, the Czerny Opus 74.)

A good many pupils are more fascinated with learning how to pull it than how to feel it. I place it deliberately under the heading "technique" as implying a thing to be mechanically worked out. Woe unto the youth who can "heat good time," and feels satisfied with that! A sense of rhythm is no less a work of mastery of rhythmic divisions than a language; it includes full possession of French verbs. Nine pupils out of ten, until forced not merely to count, but to realize their rests, will "come in too soon" on such chords as are set down suddenly, with intervening rests, after a prolonged series of rests. For the rhythm, I would mention the need of hearing clearly, interpreting musical figures. Study of the voices in Bach's Two and Three Part Inventions will help one here. It is well indeed to have mastered these before being thrust upon the tender mercies of the well-tempered clavier. The chords—which are not—Last—but an accurate least—under technique comes the pedal. A new pupil was playing for me Chopin's Berceuse. I was delighted with her interpretation, her advanced technique and her rhythm. She pedaled quite clearly, for her ear was good, but with no real skill. I suggested a change—a quicker lifting of her foot at the indicating star. "What star?" she asked, and when I explained, "Well, do you know, I have often wondered what that thing was for." (Her previous teacher, finding her "advancing" was probably through no more of explaining that than a high school teacher of telling her pupils how to spell "cat.") Another pupil, who had studied with an under-teacher at one of our very well-known conservatories, said she had never been told to use the left pedal and had always thought it was "just sort of out there, good for nothing." Her ideal pupil should have had judgment, and he should have had a definite knowledge of clean pedalling, so that artistic effect may be the master's sole concern.



## THE ETUDE

THE REED ORGAN.  
A Too Much Neglected Instrument.

BY CHARLES W. LONDON.

[LONDON'S NOTE.—Mr. London is right in stating that the reed organ is a much neglected instrument, despite the fact that there are thousands and thousands of them in America. The possibilities of the instrument are really far greater than one might suppose at first. We refer of course to the really good reed organs and not the cheap, cheap organs gotten up to sell. In Germany many of the leading publishers put out music especially arranged for the reed organ and demand for this music even in homes where there are fine pianos. The Germans like the reed organ tone and many of our excellent time making combinations of tone color through the use of the reed organ and a reed organ. The reed organ lends itself to the imitation of several of the instruments of the orchestra. One of the foremost teachers of the reed organ in Germany has a set of specially voiced reed organs constructed for use in his orchestral classes. One organ resembles the bassoon, another the oboe, etc. A pupil placed at each organ with the orchestral part of the music to be represented before him. The part might demand transposition at sight, as in the case of some of the brass instruments. This teacher's idea is that since the pupils who desire to study orchestration do not care to master even the rudiments of the orchestra, and since they already possess a working knowledge of the keyboard, much practical help can be achieved through the use of these organs. Similar effects may be achieved through the use of the different stops of a good reed organ. It should be remembered that the reed organs are often used in connection with high-class theatre orchestras and sometimes with symphony orchestras. An amplified French organ and Liszt advocated it very highly. Mr. London is an authority upon this subject and his method for the reed organ is one of the most popular books of its kind.]

It is not the fault of the reed organ that much of the playing heard upon it is unmusical. The instrument has a technique of its own, and one as distinct as has the piano; it is not a piano, and it is not a pipe organ, and these two instruments rarely play the same sounds well on the reed organ. Therefore, use real reed organ music—music that is arranged to give a light and rhythmic accompaniment.

The ordinary reed organ player has a stick-to-the-keys touch, and no vivacity and independent movement of hands, especially of the left hand. The latter frequently crabs up from the low bass note at beat "one" to the chord keys further up for the other beats. This style prohibits anything like rhythmic effect and makes the accompaniment as loud as the melody, thus obscuring instead of supporting the melody.

## THE SCOPE OF THE REED ORGAN.

The piano studio is not completely equipped unless there is a good reed organ in it. A "good" reed organ has not less than three sets of reeds in the treble part and three or four sets in the bass. More sets cost but little extra and add greatly to the usefulness and beauty of effects. There is an extensive list of standard and classic music arranged for the "Harmonium," reed organ and piano in the publications of Peters, Litloff and Augener. These furnish delightful music for pupil recitals, and for teaching the pupil a true legato touch.

Such pieces as *Kanaken-Ostrow* and *Melody in F* by Rubinstein; *The Two Angels*, by Blumenthal; *La Cascade*, by Pauer; *Last Hope*, by Gottschalk; and any piece with a lyrical melody, and especially if it has arabesques and runs over the melody, as in the pieces named, is good, but the organ part sometimes requires some condensing of the wide arpeggios into the span of an octave, and changes or lengthening in the value for securing a legato; a little practice will soon set this right. Pieces with a pleasing melody, such as *Love's Dream After the Ball*, if played slowly and the piano part given additional octave arpeggios or sharp chords for both piano and reed organ, will be a little practice, and so one may get novelties of value.

The reed organ tone blends especially well with the piano, and it opens a field of great value for the progressive teacher's class in the refinement of taste and in acquainting his pupils with a phase of musical art not otherwise presentable to the student. A good reed organ with a natural management of its stops is not an impossible substitute for the piano in string quartet work, and makes a trio or quartet possible where there is no 'cello available, a too common lack in most towns.

## POSSIBILITIES IN TONE COLOR.

With a reed organ having one or two two-foot tones in the lower half of the keyboard, which can be used both in melody and accompaniment work, there are delightful possibilities in tone color through a judicious combination of the stops. The wavy tone of the *Vox Celeste* or *Vox Jubilante* for the right hand, and the

two-foot stops for the left hand accompaniment, are delightful effects, especially when the melody is played the second and third time. The charm comes from actual tones being above the melody, and as these are always voiced to a delicate softness, the melody is always clearly heard. By using nearly all the stops in the treble over a playing one or two octaves lower than written, a pleasing trombone solo effect can be produced, provided the accompaniment does very staccato, as much so as will give a piano tone. In marches and waltzes, the low bass tone of the "One" should not be held too long, only long enough to give out its foundation pitch, and then until it sounds like a groan of distress. All accompaniments should be of a crisp and decidedly short nature.

"Piano playing" at the organ is anything but musical, and pianists are often invited to play a Sunday-school and mid-week church meetings, but the result is rarely satisfactory. First, there is a technique of the feet in blowing to overcome the resistance, but at first to give a steady and even tone, later, long for power, and evenly slow for soft effect, and always with a full length stroke of the feet in short and jerky trends. The knee swell is in the "maxing" the phrases, and for loud effects generally. The other knee is to be brought on all the stops for sudden fortissimo effects, which must be done between chords silently.

## USING THE SWELL.

A sudden opening of the swell gives a disagreeable catch-wailing effect; therefore if a *sforzando* wanted, open the swell between chords during the brief instant of silence when passing from one chord to the next. The "Forte" stops should never be used, they prevent either a crescendo or diminuendo.

Very loud playing should be reserved for rare emergencies, for the full power of the reed organ is an agreeable except for a climax. The stops used in the accompaniment should be softer and of a different color than those for the melody, and as in the above, the accompaniment should be staccato; but in music where each part is melodic the hands play legato and the stops should be of similar power and tone quality.

If families who love fine music know the delightful effects obtainable from the reed organ it will find a place of honor in many homes. If teachers of the piano would conquer the art possibilities of the reed organ, which can be done with but little practice, they could add largely to their incomes in teaching this instrument, for it is in nearly all churches and in many homes, often being owned by families that enjoy far better music than they usually get from the instrument, because of the inefficient teaching they pay for. The art playing and teaching of the reed organ is a much neglected field.

## PENMANSHIP AND PIANO PLAYING.

TO THE EDITOR OF THE ETUDE.

Dear Sir:—My profession is that of a school teacher, but I also act as organist of the church at this little place, besides teaching a few pupils' music. For many years I have paid much attention to muscular movement in penmanship, as advocated by Palmer, and that writing should be executed with the forearm, and not with the hand alone. The forearm from the elbow is placed on the table and the large muscle rests upon the arm, thus saving the elbow from being cramped and acts as a rotatory base. The little finger and index finger (held of course between the thumb and middle finger) make the same movement. It is a striking fact that the position of the hand in muscular writing is exactly the same as in piano playing.

Of course the tips of the fingers are somewhat spread out in playing the piano, but in both art penmanship and pianism—the hand should be arched at the knuckles and lean towards the thumb, enough so that a coin laid in the palm of the hand will not slip off sideways in the direction of the little finger. Practically all beginners in penmanship, piano or organ, let the hand fall toward the little finger. Some of course are quicker than others. Right at the present time I have two good sisters, the older one has caught the penmanship fairly well, while the younger one has as yet considerable trouble in getting voluntary penmanship movement when writing in school. The little girl almost unconsciously placed her hand directly over the keys; the latter needed much patience.—O. M. SANKY.

## THE ETUDE

## Mozart from a French Standpoint

By HENRI MICHEL.

(Specially translated for THE ETUDE by V. J. Hill)

Among the old masters of music, some two or three I shall move us more profoundly than Mozart because they have expressed in the richest and most ardent language a vast world of thought and emotion. But one, not Beethoven nor even Bach himself, possessed more abundant resources in harmony or musical beauty more lustrous and pure. Mozart created music as a bird sings or as a flower gives out its perfume; music fragile and charming, always like himself, and yet each time new, a kind of infinite variation upon a secret theme whose manifold possibilities are never exhausted. Does this charm consist of melancholy languor? Must we look under his delicate grace for a hidden passion? Is it not simply the never-failing melody of a voice naively enchanted with its own beauty? One cannot truly say. But certainly, no music is more sweetly imperious to awaken in him who listens and to quicken for a moment his memory and confused recollections of things half forgotten; and none is so sensitive in clothing itself, according to the day and the hour, with the proper color of our emotion.

In the old popular tales we often find the thread of the narrative woven round some strange charming being whose life is almost like that of other men except that it possesses a kind of grace, a mysterious gift, a secret power. And then one day, when his hour comes, he is suddenly transfigured, and he is found to be a fairy spirit condemned to live for a time among men. One cannot help being struck by the impression reading the life of Mozart. Especially is this so in considering, on the one hand, his nature as a man—his physical and moral physiognomy, both so attractive—and on the other hand, the magnetic gift of musical genius and invention which dwell in him like another strange and superior nature. He appeared thus to many who met him, not only to auditors who saw him only at his instrument, but to his intimates—a rare thing—and to his father more than anyone else. "Little Wolfgang," said M. de Wyzewa, "was little more than four years of age when his father recognized beyond any possible doubt that the existence of such a child in his family was no less than a miracle."

## MOZART THE WONDER-CHILD.

Mozart's precocity is too well known to take up our time. Several anecdotes concerning his biography demonstrate his talent as a performer and his wonderfully correct ear. More interesting to us, since we see in it the miraculous alertness of his creative faculties, is that which shows us the little Wolfgang at four years of age, straining his ears for harpsichord, and his father weeping with wonder and joy at this sudden revelation of the genius of his son. The story is told with charming familiarity by Andreas Schachtner, an old friend of the Mozart family, in a letter addressed to Marianna Mozart, a sister of the artist, in 1792. One might believe that there is a little complacent exaggeration on the part of Schachtner, due to the winking of his memory after so many years. But not so. The following year, Leopold Mozart was careful to preserve the copy of the first works of his son. There are several minuets, an allegro in B flat major, and soon after some sonatas for the piano and violin, and these first attempts lead us to the symphonies written by Mozart at the age of eight years. All these works are truly his, beyond the shadow of a doubt. The best proof lies in their fresh and luminous style, in the winged grace which already appears in them, which may seek in vain in the compositions of Leopold Mozart. Is there not in this precocity of invention, in this innate sense of music and this divination of an art so difficult and complex, something truly pro-

digious which we must acknowledge, though we can in no way penetrate the mystery?

Several instances are recorded of the impression produced on his contemporaries by the almost disquieting charm which emanated from Mozart. When, at the age of six, for instance, Mozart and his sister were presented at the Court of Austria, the Emperor Francis, who spent entire hours with him at the harpsichord, and surnamed him the little master-sorcerer—



MOZART AT WORK.

From a Contemporary Drawing by Rodio.

"Kleinen Hexenmeister." Later when he produced his first dramatic work at Vienna, the astounded audience said to each other, "*Quarta e un portento*," he is a prodigy! And the Italian word is stronger than the French word; *un portento*, that is to say, something abnormal, supernatural, almost monstrous. Even one of his adversaries—for the work was given in spite of his opposition—was conquered by the novelty of the strong opposition—was conquered by the novelty of the abundant, harmonious music, and exclaimed, "This child is the greatest man of his time." At Naples, in a concert given at the *Conservatorio de la Pieta* by Mozart in his gala attire, with his powdered wig, the public could not believe the simple and natural recitation of his playing. Only witchcraft could explain the end of his playing, which came from his fingers; and Mozart was obliged to remove a ring which he wore on his left hand, to which the superstitious spectators attributed the magic virtue of their astounded to the same mastery of the composer and performer.

## THE COMPOSER INSPIRED.

Mozart's own experience does not permit us to doubt that he, like all great artists, knew the price of success. But with him, conscious effort, voluntary appli-

cation and alertness of mind seemed rather to depend on the conditions of the work of art than upon his own development. If he assimilated all the technique of his time, if he studied with ardent sympathy the works of his great predecessors, Bach, Handel, and Vivaldi, the rapidity with which he composed is a further proof that there was a spontaneity that was not acquired, remote from himself, in his musical creations. At Prague, while he wrote the richest pages of *Don Juan*, he played at ninepins in the garden of his friend Dusek. Seated before a table, he stood up and rolled the ball in his turn, then resumed his work amid the laughter and exclamations of his companions. It was while playing a game of billiards that he composed the famous quintet in *The Magic Flute*. Most of his greatest works were written as if dictated by an inner voice. "He wrote his scores," said his wife, "as one writes a letter."

"It is not I who think," said Lamartine upon one occasion; "it is my ideas that think for me." This is what we call inspiration. In the most exact sense of the term, no one was ever inspired more than Mozart. In the last years of his short life, worn out by work and care, reduced almost to penury, suffering from consumption and a nervous system, he was haunted by dark presenciments, he wrote works which are marvels of brilliancy and exquisite grace. Even if they are sometimes mingled with a somewhat serious and melancholy emotion, the same smile pervades them, and it is impossible to discover in the perfection of his genius, in that penetrating sweetness of premature autumn, the expression of actual grief.

After conceiving Mozart as a musician, it is interesting in contrast to outline a mental picture of him as a man. He was small and thin, but his fine and regular features had a classic elegance which harmonized with the paleness of his face and the mobility of his expression. With an extreme vivacity of gesture and movement, there was in his easy grace something nervous and a little febrile, which struck one, and attracted attention. His hands especially were never inactive. Whether on a table, a window-pane, or on his knees, they constantly tapped chords or ran notes lightly over an imaginary keyboard. An excellent dancer, in the minut he was proud of being one of the best pupils of the famous Vestris. In ballets and pantomime he willingly took the rôle of Arlequin, which suited him perfectly.

The same vivacity which existed in his movements was reflected in his mind. His letters prove that he had gaiety and a fanciful imagination which he retained even during the most painful circumstances of his life. We must add to these characteristics a generosity of heart of which he was often the dupe, and an utter disregard of the practical necessities and small miseries of life. One winter day one of his friends was surprised to find him walking alone the room with his wife to keep warm, there being no fire in the hearth. How different from the life of Haydn, well-regulated, well-ordered, and so sagely lived!

## TENDER-HEARTED MOZART.

In his affections Mozart had the same impressionable nature, the same strange sensitiveness. As a child, he had for his parents and for his sister Marianna a cajoling and passionate tenderness which he expressed in words of unusual fantasy, full of drollery and humor. "After God," he declared, "comes Papa." And in a letter from his father, we read: "Where have those beautiful days gone when in the evening before going to bed you sat upon my knee and sang to me a little song? You always kissed me on the tip of my nose, saying that when I was old you would keep me near you carefully locked in a box under a globe to keep off the dust."

As for his wife, until the very last, in happy or unfortunate days, he had for her a devotion, a never-fading tenderness, an attentive solicitude, which one seldom finds in an artist pre-occupied with his work and thoughts. During a long illness of his mother, Mozart was obliged to remove a ring which he wore on his left hand, to which the superstitious spectators attributed the magic virtue of their astounded to the same mastery of the composer and performer.

Mozart's own experience does not permit us to doubt that he, like all great artists, knew the price of success. But with him, conscious effort, voluntary appli-



Such was the great and kind Mozart. Difficult it is to find the point of contact between his inspiration and his life; to understand that happy free, inspiration which nothing ever seemed to trammel; the facile soaring of that agitated life, scattered, light and feverish, full of anxieties, which closed so early without having attained one moment of perfect equilibrium, nor any phase of repose.

#### GOETHE'S PICTURE OF MOZART.

In the collections of discourses by Eckermann, Goethe speaks more than once of Mozart. After more than sixty years he had retained his wonderful memory, a singularly clear and precise image of the strange little musician. "I saw him," he says, "when he was only a child of seven; I myself was not more than fourteen, but I still recall this boy with his curly hair and sword." His brief comments on the genius of Mozart are of a penetrating intuition and of great accuracy beneath their apparent fantasy. "I cannot help thinking," he said, "that the demons, to tease and jeer at aggravated humanity, cause to appear from time to time figures so winning that everyone tries to imitate them, and yet so great that no one can ever attain them. In music, the inaccessible being they have created is Mozart." And still further: "Musical talent is naturally the most precocious, because music is something entirely innate, part of one's self, which has no need of outside aid, nor of experience drawn from life. But a phenomenon like Mozart remains forever an inexplicable exception. How could Divinity perform miracles if it did not sometimes produce these extraordinary beings who astound us and whom we cannot understand?"

#### HE KNEW THE ALPHABET.

BY CHARLES E. WATT.

ONE of the most bewildering mental diseases is that known as *aphasia*, a peculiar paralysis of certain portions of the brain, which affects the memory and the powers of speech. A recent case was that of a man who, after a shock, found that he could not evolve any coherent sentences, and that he could not pronounce any words.

Gradually his memory returned to him, and somewhere from the confused mass of thoughts which seemed to be crowding his memory waiting for expression, came the alphabet. At first he mumbled it over and over, and as his health improved he commenced to repeat it time and again with better enunciation.

Why was the alphabet the first to return? Simply because the man knew the alphabet better than anything else, because that was one of the very first things he learned in his student life.

Educators for a time had a tendency to neglect the elementary training of the young. They seemed to think that the ideals and models could be gained better in later life. Now modern pedagogy has turned these ideas upside down. A vast amount of scientifically correct fundamental training is now being done in all parts of the country.

Not that "scientifically correct" refers to definitely named "system" nor that any one teacher or set of teachers has a monopoly, but simply that basic principles are being studied more and more. Each year there is a greater number of teachers whose work has something of absolutely correct thought.

As to what these thoughts may be, it is impossible to enumerate them completely in a short article, but a few of the most important may be suggested.

First, and easily the most important, pupils are being taught more and more that the concept must invariably precede the actual music making. In other words, brains are being developed first, or at least coordinately with fingers and voices, and this leads naturally and inevitably to the second great thing, concentration. A pupil cannot concentrate unless he is taught the correct mental attitude. Every teacher nowadays, at least every teacher who is worthy the name, knows that concentration is the secret of great success. The following suggestions regarding first lessons are worthy of careful attention.

(1) The kind of technic developed in the first lessons will cling through life. It may be modified; it may perhaps be mentally discarded, but it will in actuality cling like the alphabet. No one imagines

that there is only one way to do any given thing, and in fact the mind of the pupil must be allowed freedom to evolve the various ways, but there are, of course, absolutely false ways of doing everything, and if these are taught to the very young mind, they will never be completely eradicated.

(2) Memorizing taught at the beginning, scientifically, analytically and absolutely, will very soon become a *fixed habit of the mind*, and any pupil so taught will never reach that place where the memorizing of a piece is the one great drawback to its performance, for he will inevitably have a "system," at his command which will make it just as easy for him to memorize the piece as it is to play it from the technical or the interpretative standpoint.

(3) Interpretative ideals should be high, and they should be inculcated in the very first lessons and fostered persistently throughout the student life. Music is a language unto itself—but even pure music is monotonous unless it be differentiated as to mood and color, unless it be shaded artistically as well as phrased according to correct principles. It is the task of the good teacher to study these questions thoroughly, and by precept and example, to instill the correct thought in the young mind.



A RARE PORTRAIT OF MOZART.  
From an Oil Painting in the Possession of  
H. E. Krehbiel.

Music is not only a distinctive thing, but it is as well an imitative thing, and it may, in this sense, be made to carry the thought and the atmosphere of every other art as well as all the thoughts and emotions of the human life. That is rather a big statement, is it not? but it is a true one, and therefore, if a student is to become a real interpreter of music he must study music as well as nature in her most minute and her biggest poses. Literature is music, painting and sculpture give definite ideas, the drama teaches color, climax, the value of repose and of contrast—an endless list of things; all human activity and feeling as expressed in romance, poetry and history; oratory provides the key to proper projection; and nature, in her various voices, gives the divine touch.

And when the teacher has done all in her power, everything still remains for the pupil to do. Pupils must always realize how much they may help their teachers, who have devoted so many hours of care and thought to them. Because of this, the first years of study and preparation, endured with determination, and often with privation, she is able to stand where she does today. Because she was willing to pay the price in time and money to study with great masters, she is able now to give her pupils the benefit of the famous masters' advice? By careful, conscientious work a pupil may advance a worthy teacher's reputation, and thus show her gratitude.

#### THE FIRST LESSON AFTER VACATION.

BY LEONORA SILL ASHTON.

TAKING up the reins again after the vacation months of relaxation is a hard thing to do in any new life; but perhaps it is most difficult of all to the engaged in music study. For here not only have the colicows to be brushed out of the brain, and the mind is also the physical side of the question; the fingers must be made limber once more, and the hands trained to their positions among the keys. To meet the difficulty there is always the rested body and mind of the pupil; and best of all, in most cases, a certain restlessness to get back to work.

The discerning teacher will accomplish much toward restoring lost power while this spirit lasts. There fore be hopeful at the first lesson after vacation. The summer months, but grasp cheerful what he has kept. There is a great demand for music during the recreation days; and any one who is able to perform is always called upon to do so.

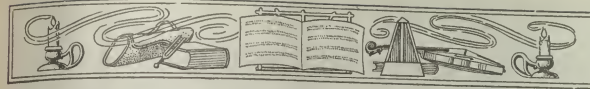
Ask your pupils to give an account of their music while they have been absent from you. What music have they heard? What have they played for others? Which of their selections was appreciated most? May be, from this very fact of playing before people, confidence has been gained by the different pupils; and that in "rubbing up" against other musicians, the rough corners of a self-satisfied one have been smoothed away. Find out if they have heard anything new they would like to learn; in fact, at all times and seasons of the year cultivate musical conversation, which is one of the most certain means of stimulating musical knowledge.

After these important preliminaries have been gone through, turn your attention to the practical side of the question.

At that first lesson, insist upon your pupil giving up fifteen minutes at least to rigid five finger exercises and scales, with the different touches; especially with the elastic touch. Snapping the fingers off the keys. This is a sure and certain way of gaining control of the weakened muscles once more, and cultivating a full, responsive quality of tone. Except for these exercises, it would be well not to give any actual review work at the first lesson. It would indeed be discouraging at the outset to begin and learn last night's work all over again. Give your scholar an entirely new and not too difficult piece to learn. He will be full of surplus energy, which, rightly directed, will spend its force more effectively upon this than upon one of his old pieces. A new study, as melodious as can be found, should also be produced at this time; and so the work of the year will be started with fresh new impulses and ideas, giving it an individuality of its own. As the weeks go by you should call for, the old pieces, one after the other, until the pupil's entire repertoire has been played, and you have found out what he has retained of all that has been given him.

Some compositions seem entirely unsuited to certain players, and yet for technical and other reasons they must be placed on the teacher's list. When these have been done their work in training the fingers and opening up new schools of musical thought do not ask for a further hearing of them. One of the most discouraging things for both teacher and pupil is the multiplying of half learned pieces. Of course, the teacher, the latter, after all, has been explained to him, to practice until the difficulties of technic and interpretation have been overcome; but systematic suggestion on the teacher's part will help a great deal. It may be that only one line, blunderingly played, marks the whole composition. If so, mark that. "To be played slowly and evenly, twelve times a day, for a week." The following suggestions, like the teacher's work, will be learned cheerfully and happily; instead of the toilsome "working back to things," about which one hears teachers talk.

Music was an integral part of the Egyptian temple ritual from the most remote times. The favorite instrument used by the priests was the harp, which was probably invented in Egypt. It reached a point of development and beauty which has rarely been equaled. The finest harps were taller than a man; they had many strings, and were most beautifully ornamented, answering "in the houses of Egyptian granaries to the splendid grand pianos which adorn our modern residences."—DUNSTAN.



## Correcting Waste in the Teachers' Business

By ARTHUR JUDSON

The musician and music teacher, as a class, has been segregated so long, in fact, ever since the art began to be an art, that it is sometimes difficult for the individual carrying his living by means of music to realize that the embargo has been removed, and that he is not only a musician and music teacher, but also a business man. As a business man he is entitled to all of the recognition and benefits which such a title confers, quite aside from all of the extra honors which his profession may shower upon him, but he is also burdened with all of the responsibilities and disagreeable things which the business man has long had to combat.

In the times of Haydn and Mozart, of Beethoven and Liszt, and even later when it was the custom to seek out in a parlor the life of the musician was in some ways more difficult and at the same time more devoid of anxiety. If one had the good fortune to become a part of the menage of some nobleman of means who supported music because he liked it or because it was considered necessary to have certain musicians in the retinue, then the musician's problems of existence were in a measure solved. True, he had to eat and live with the servants, and often perform menial services; he had to compose on order and play when commanded, yet his material wants were supplied. Fame, in some measure, but not to the greatest extent, was possible, financial success impossible excepting in a small way.

With the elimination of the patron came the necessity of not only composing and playing, but of doing so in such a way that the necessary money was forthcoming to pay for sustenance. Though the musician operating on his own resources could not have the position which descended upon him through the patronage of some one of the nobility, yet music, freed from dictation as well as support, really entered upon its full estate as a profession and as a business. The history of music from that time may be the history of an struggling to attain to the fullest expression, but it is also the story of a profession developing along economic lines so that it might preserve its very existence by conforming to the business principles of the day, and developing those principles, so that it might in the future become a business of great magnitude and of definite purposes and results. That this has been, in a large measure, accomplished can be shown by the magnitude of the sums spent every year in music and the businesses and arts which are so closely allied as to be impossible of maintenance should the art have failed to develop.

Admitting, then, that music is a business, it is necessary that, if the business is to succeed, it must, as far as its peculiar characteristics allow, develop according to the business principles of the age in which it is practiced. Business, in itself, has so developed in this country that we have passed the period of the use and evolution of mere material resources, and have set for ourselves the problems of conserving that which we have. It is not now a question of discovering mineral deposits, manufacturing for volume only careless of waste, of considering only how much can be made by the least effort, or of economizing so that the resources which we have, both men and materials, be so conserved that the greatest results are obtained with the least expending of time, effort and material. Great manufacturing businesses, railroad systems of the first magnitude, the Federal Government, States, cities, individual enterprises, are all being probed by expert, and fortunes saved from the waste hitherto prevalent.

Music, though an art and subject to some of the rules of artistic production, is a business because it is the sale of a certain product, whether time or material makes no difference, for a certain sum of money. Leaving aside the peculiar problems of the singer and player who would barter artistic products for fame as well as money on the concert and operatic stages, the teacher more nearly represents a purely business proposition than any other branch of musical endeavor. In brief, the teacher's problem is to sell a minimum amount of time at a maximum price, which is precisely the problem of any other kind of business.

Some may disagree as to the minimum amount of time, but there can be really no argument there. Music is an art in that it requires time aside from the selling hours, during which the salesman or teacher must manufacture the goods which he has for sale. This means, then, that every hour sold takes from his ability to prepare himself for demonstrations in or out of classes, and for gathering that reserve power which is the sign of the successful teacher. As far as a maximum price is concerned, any teacher who accepts less or causes for an instant to demand every cent which he can get for his services is doing not only an injustice to himself, but to his profession, and is laying the foundation for future trouble. Who is the best teacher in your town, as far as the public is concerned, the man who is a thorough musician but gets ridiculously small fees, or the man who while he may not be quite as well equipped, gets the highest fees? Who gets the most talented pupils, the best material to work with, the cheap teacher or the man who charges more than the rest? And, in direct consequence, whose pupils make the successes?

#### THE MOST IMPORTANT BUSINESS RULE.

The first, and most important business rule is, therefore, make your charge for lessons as high as the community will stand, and base those prices not on what your competitors are getting, but upon the standard of charges for other things. The teacher ought not to make the price; the standard of living should determine the charge for lessons.

No business man who starts a new enterprise draws out of it all of the proceeds for his own uses. As he succeeds he takes but a portion of what comes in and devotes the remainder to extending his business. It may be that he adds to his stock, advertises more, hires better salesmen, or enlarges his quarters; at least, his business at the end of each year is worth more because more is put into it. If it is not, if he does not invest more, he is soon driven out of business by more wide-awake competitors.

The music teacher, on the other hand, takes from his business all of the profits possible, and seldom or never, invests any more than his original sum in his business. Why not follow the lead of the merchant?

As each year shows a profit let a certain amount be set aside for extension purposes. It may be for a year's study—that is, the enlarging of the line of goods for sale which is really the fundamental principle of all business. Unless a man has a satisfactory stock all business is dead end, unless sooner; it may be for refurnishing or relocating the studio or the purchase of instruments or a library of records to supplement the usual teaching; it may be for recitals, or for the teacher does these things he will invariably find that some wide-awake competitor has stolen a march on him, and that his business is on the down grade. The time to save a business is when it is prosperous, not when it is in the seeds of dissolution.

For the teacher who is about to locate in a city as a beginner or even as an experienced musician, the first impression which he creates is of importance. Business is not a matter of one big thing, but of the sum of many small things seemingly unimportant. Personal appearance, accessibility of studio, advertising, business methods in collecting accounts, recitals, and all are a part of the sum total which go to make up business success.

#### FREAK TEACHERS NOT WANTED.

I have known hundreds of successful teachers in my experience, but in all that number I do not recall a successful teacher of the long-haired, unkempt kind. The average man wants his sons and daughters to study with a human being, not with a freak. Avoid mannerisms, peculiarities, anything which might not be acceptable in the social circles of the average American city. The teacher does not draw his income from the few students who are taking lessons with an idea that the world is waiting for their tremendous talents, but from the children of business men. The average man wants his children to study music because he feels that it is a part of the educational scheme of the present day, a part of the culture which goes with an up-to-date life. For this reason he looks at the musician not for his technic and ability to make his children play more notes to the minute than anyone else, but for general and refining influences, due to the study of music, but the association with one who knows the great masterpieces, and has himself acquired culture through such association. Be normal, and, if the equipment is right, you will be successful.

Cultivate individuality. Read widely, observe closely, study every day, ask questions. A well-educated teacher who is musically equipped and who can meet his patrons on their own ground, plus whatever he may have of personality and individuality, will be sure to be a dominating figure. Add to the average man a close acquaintance with one of the fine arts and you have a business man, plus a culture, which gives him that indefinable something which makes his company sought. Develop this in yourself and you are well started on the road to business success.

#### THE SOCIAL SIDE.

Cultivate the social side of your profession. Locate your studio in an irreplaceable part of your city, furnish it as one would furnish any general meeting room. Do not over-emphasize the musical-artistic side, until the room is unattractive to the average parent who is like a fish out of water when he is in a foreign atmosphere. Connect your studios, by means of their furnishings, with the ideas and ideals to which your patrons are accustomed. Follow the same rule for yourself.

Use your recitals not as technical demonstrations, but as gatherings where all meet on a common ground of cordiality. Remember, the student is not there to show how well he has developed, but to receive the stage, but to satisfy the manifold demands of the parents along the lines of culture. Instead of making the recital a show make it a cultural meeting place. Along these lines it might not be amiss to suggest that the studios ought not to be closed to the public excepting four or five times a year, but should be open for all purposes germane to the musical development of the town. In a like way, the teacher should know her patrons intimately, and should not feel above the organization of musicales at their homes even if they are not informal.

Such things go far toward solving the advertising problem. Advertising is not merely inserting a card in a local paper. Advertising is the setting before the public the merits of certain goods or services, so that the public will be attracted toward those goods. Any method, therefore, which brings favorably before a teacher's constituents his abilities as a teacher of music and as an influence along cultural lines is advertising. One, however, must not forget that the local paper is the one which gives space to recitals and other announcements, and that certain advertising is often productive of more space for notices. Such advertising also identifies one with local interests, which is a good policy, especially if one does not really belong to the city.

#### COLLECT BILLS PROMPTLY.

The heart of business conduct is finally the collection system. The grocer or merchant will allow a certain credit, and then if the bill is not paid the supplies cease. There is no reason, therefore, why the teacher who is giving lessons to pupils from the families of these business men should allow any longer credit. The whole fault usually lies in the way in which business relations are established. The qualifications of the teacher are examined by the parents, and the rates, rates, and the hours of lessons are arranged, but nothing is said about time of payment. I have always found that a plain statement of conditions of payment is accepted without disagreeable consequences, and that such an understanding of the payment is reasonably prompt. I, myself, have never lost a dollar because of it.







ror, half with joy. Roused by each other's stories, and irresistibly compelled to learn for themselves the Other which has not yet seen—so as to make into an actual experience impressions they take up in fancy—they part again, each to complete his journey through the Earth. At their first starting-point they meet at last once more; the Poet now has battled through the seas, the Musician has stridden through the continents. Now they part no more for they both know the Earth; what they earlier had imagined in their boding dreams, as they fashioned thus and thus, has now been witnessed by them in its actuality. They are One; for each knows and feels what the other feels and knows. The Poet has become Musician, the Musician Poet; now they are both an entire Artistic Man.

Pining for redemption, the Poet stands at present in the winter frost of speech, and looks only across the snow-flats of pragmatic prose, with which are cloaked the erst so richly dined fields, the sweet countenance of Mother Earth. But here and there under the warm gusts of his sorrowing breath, the stubborn snow begins to melt, and lo!—from out Earth's bosom sprout before him fresh green buds, shooting forth all new and lush from the ancient roots he took for dead—until at last the sun of a new and never-ending human springtime mounts aloft, dissolves away the snow, and lets the buds all burgeon into fragrant blossoms welcoming the sun with smiling eye.

### COMPELLING PRACTICAL RESULTS FROM PRACTICE.

BY G. DE MENDEL.

From time immemorial "practice" has been a byword with teachers of all kinds and classes, but most of all perhaps with teachers of music. It has been constantly referred to as the great remover of obstacles, the essential preliminary to success, the one idea to be cherished by the student as the essence of all the virtues which he should acquire. Yet that same word "practice," as usually understood by the student, is associated with ideas the reverse of cheerful. Neither does the success which it is said to beget by any means invariably follow "indolent practice," or the student, in nervous prostration, cramp and other evils.

The truth of the matter is, that though practice is an absolute necessity and the *sine qua non* of all progress, the immense majority of students, not to speak of teachers, do not know how to practice. Indeed, correct ideas on the subject are as yet very recent growth. Its fundamental principles have yet to be taught to the world of weary aspirants.

#### PRINCIPLES AT THE BASE OF PRACTICE.

The psychological principle at the basis of all practice is as old as life itself—it was unconsciously followed from the time when the first amoeba, the simplest form of animal life, extended a temporary tentacle in a tentative way towards the particle of food or ray of light and warmth which was just within its reach. The intensity of desire of which it was capable. The experiment succeeded after many attempts, but the particular movement which was attended by success was thereby impressed more vividly upon the primitive memory than those which were unsuccessful. In the next attempt, the memory of the sensations experienced by its effect, and along the channels of deeper impression nerve currents found their way in greater proportion, and a successful movement was repeated after fewer attempts. With each successive attempt, the proper channels were dug more and more deeply, until by far the greater part of the nervous energy was directed into them when the primitive amoeba was shaken through the depths of its being by its primitive desires.

With the development of consciousness matters are facilitated, and doubtless a baby succeeds in putting the object it longs to suck to its mouth instead of its ear or nose, after a fewer number of attempts than would be the case with a less conscious being.

Heretofore, also, plays its part—the object is directed from the first towards the face or head, not towards the back or toes. When the baby grows older and becomes a young miss at the keyboard much the same principles are carried out with more or less success—probably less, as the desire is less intense.

Our young student, however, should be developing her intellect as well as her consciousness, and as soon as she enters into her teens (before which time it is not advisable to begin the study of an instrument) she

has a fair idea of the importance of her intelligence, and would generally greatly resent any aspersion cast upon her intellectual powers.

We are only beginning to learn how to think, to learn how to make use of the knowledge which we have accumulated through observation of facts, to learn to give ourselves a logical reason for all things we do. Were it otherwise, we should long ago have learnt how to eliminate the wasteful part of practice and retain and strengthen its essential elements.

#### HOW MOVEMENTS BECOME AUTOMATIC.

This essential element, upon which the acquisition of automatic or semi-automatic movements depends, is the strong—we might almost say joyful—impression created by the first movement which successfully achieves the desired end. If this first movement be correct, so much the better; if it be incorrect, it will cause a greater difficulty than before if we wish in the end to establish automatically a correct movement.

The same end may often be achieved by quite a number of incorrect movements—incorrect because they are mechanically wasteful of energy, physiologically attended by wrong muscular actions or conditions and consequent strain, or otherwise not fulfilling the condition of minimum expenditure of energy, mechanical or nervous or metabolic. It is therefore of primary importance that a correct movement should be impressed, and impressed strongly, from the first.

The wasteful elements are, apart from movements which, though incorrect, succeed in achieving the desired end, the host of incorrect and unsuccessful attempts which are generally made in any but the simplest things before some lucky chance brings about the performance of a successful movement. Those unsuccessful movements all create their own nerve tracks, which invite the flow of nervous energy into them, to the detriment of the nerve impulses which should be kept in the sole channels dug for them during the performance of a successful and correct movement.

The problem may then be stated: "How to establish in sufficient definite and permanent manner the nerve tracks attendant upon the performance of correct movements, without interference by a network of useless channels dug by unsuccessful movements?" Passing first to the second part of the problem, we may observe that that network of wrong channels may be avoided by performing the desired movements very slowly under the continual guidance of the senses of sight and touch. In this way every tendency to a wrong direction is corrected before it has had time to become a channel of any appreciable length. This may be illustrated by the attempt to draw a straight line between two points at a good distance from each other. If an inexperienced draughtsman endeavors to draw such a line with one quick movement, he will in nine cases out of ten fail completely. If, however, he draws the line slowly, under the continual guidance of the eye, and especially if there be a few dots in between the two points in a straight line from one to the other, the line may be wavy and ragged, but will never anywhere depart much from the right direction, and will in the end connect the two points. The line once drawn faintly, it becomes easier to go over it again and patch it up until a fairly neat straight line has been drawn.

#### ESTABLISHING CORRECT IMPRESSIONS.

The interference of useless movements having been eliminated in this way, it remains to establish strongly the impressions created by the correct movement. In the first place, the end to be attained, that is, the desired position at the end of the movement, must be presented to the mind independently of the help of any senses but the one immediately concerned, the muscular sense. If we want to attain to the greatest freedom in any movement or in the taking up of any position, the muscular sense and the muscular sense alone must be our guide. This all-important sense alone must be successfully practiced, and yet is persistently ignored at least consciously. It can, however, be trained to a great pitch of accuracy, provided the muscles are, by means of "full-concentration" and attention to the general health, brought to the highest degree of responsiveness and general perfection. But if the muscular sense is not satisfactorily trained, all aliphad, inattentive, half-hearted practice must cease, and the whole mind must be concentrated upon the sensations evoked.

The desired position having been attained at the end of a technically correct movement very slowly and deliberately performed under the guidance of the eye, and when feasible of the touch, the muscular sensations evoked in that position should be firmly fixed upon the mind by intent concentration, the whole self, so to

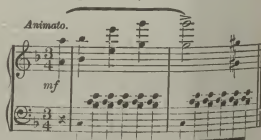
speak, being given up to the particular feelings experienced. This is best done with closed eyes, and in quiet surroundings, so as to prevent other sensations intruding themselves upon the consciousness. The original position is then regained with eyes open, although the eyes are closed as before and the entire consciousness is bent upon recalling the sensations evoked in the previous position. As soon as the impressions are recalled with sufficient vividness, an attempt must be made actually to reproduce them by a quick and decisive repetition of the movement. When first secured the position in which they were experienced. In nine cases out of ten, if the concentration be really good and the slow movement properly executed with intent concentration, the result will be a success, and three repetitions of the process are usually sufficient permanently to establish the correct movements and positions in that part of the nervous system concerned with the semi-automatic functions.

Certain rules, however, have to be observed in the course of this process of concentration, otherwise the purpose in view will be only half achieved, and might even be defeated. Among them half the important principles, obtaining throughout all muscular sense training, that only one set of sensations, connected with as simple a movement as possible, should be evoked at a time; otherwise the mind cannot be properly concentrated. This involves the analyzing of every movement, if it be not simple, into its constituent simple movements. Another and very useful principle of muscular sense training is, that if the component simple movements have been separately practiced, the compound movement which comprises them will be performed accurately without additional practice. A corollary of that principle is, that the positions of any two notes may be separately established relatively to a given point, and it will be found that the distance between them can be gauged without additional practice.

All these principles of muscular sense training can be applied, not merely to accuracy in such matters as lateral arm movement, finger stretch, legato, etc., but also to the acquisition of greater freedom and agility.

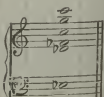
### SCHUMANN'S MUSICAL WIT.

SCHUMANN as a youth was typically German. He had just that blend of sentiment and philosophy which is so redolent of the Fatherland. His musical spirit was ready to flame out at the least excuse, yet never did he fail to use his brains in an excess of emotional fervor. Take, for instance, the delightful complaint he paid to Meta Abegg when he met at a ball during his most impressionable age. He has immortalized her in his Opus 1, which is a piano piece founded on the letters forming her name, A B E G G.



He might have used these tones a dozen different ways, but his quick musical intelligence told him that the most appropriate way was one in which the melody soared upwards in a most ardent manner. The melody would have been more correctly written if he had made the leap from B flat in the melody down to E instead of up, but the emotional effect would by no means have been the same.

The habit of portraying his friends in music was very common with Schumann. His romantic affection for Clara Wieck naturally found expression in music. Anna Patterson, in her biography of Schumann, has pointed out how Schumann "speaks of finding himself at the piano when he thinks intensively of her. She even suggests chords of the ninth and tenth in answer to him. He quotes the following chord as being her musical equivalent."



## The Teachers' Round Table

Conducted by N. J. COREY

#### OCTAVES.

"1. In the *Matheson Grand Canon*, Book V, there is an octave study which I cannot play through once without trying my wrist. Can you tell me what is the trouble?"  
"2. In what grade is one expected to finish *Canon 299*?"  
"3. What do the words 'La Zia volta rit', mean, and at the end of a piece?" L. P.

1. Octave playing long continued, even with loose wrist, will eventually tire. You should acquire the ability to play for a reasonable time without fatigue, however. As a test of the looseness of your wrist, place your hand on the keyboard striking an octave. Hold the keys down; raise the wrist as high as possible without removing the thumb and fifth finger from their keys; then depress as low as possible. Continue this motion for a little time. Now practice repeating the octave notes, at the same time slowly raising the wrist up and down as when the notes were held still. Practice the scales in octaves, repeating each note eight times, making the wrist motions in same manner. Then try other exercises and scales without note repetitions, and moving the wrist as directed will prevent fatigue for some time. Drop the octave until you have practiced exercises in octaves for a month. Procure the octave book of Mason's *Touch and Technique*, and understand it. Doring's *Octave Studies* will furnish useful practice.

2. *Czerny's Opus 299* should be completed in the fourth grade.  
3. These words mean ritardando the second time over. That is, play without ritard the first time through, but on the repetition, when the passage is brought to a conclusion, do so with a ritard.

#### INACCUACY.

"I have a bright little pupil who comes with what she thinks is a well prepared lesson, but with many wrong notes. She has tried to draw a line note, and found before playing, writing a portion and correcting at lesson, but to little purpose. Can you suggest something that will make her more accurate?" M. V.

Your little drills ought to help some, but the trouble is that she does not realize them when she practices at home. The wrong notes she introduces come to her to sound correct, and the right ones wrong. Take a given piece, indicate with pencil the notes that are wrong, and tell her she must study out and correct those notes. Insist that she study these places two measures at a time, or in such short sections as you may mark. Go over some of them at the lessons with many repetitions, as you wish her to practice. It is not unlikely that she will return with them uncorrected. Go over the same ground again, and set her once more to practice, giving a proportionately shorter advance lesson on other things. Keep at this until she realizes that it is necessary that she get it right, even though it takes several weeks. Study the nature of the pupil. When trying, scoring will make them more obstinate about trying to make the corrections. Rather exhibit surprise that so bright a pupil cannot get the notes corrected. Let it go as a good-natured matter, of course, that she must keep at the piece until the corrections are made; that it is not learned until she does. These careless natures are often very hard to deal with.

#### EXERCISES AND READING.

"I am practicing Czerny-Liebling with great benefit to my fingers. Should I also practice scales and arpeggios, or should I devote the whole of my study to the Czerny-Liebling?"  
"I am greatly hampered by my inability to read music. Will you tell me how to develop rapid reading?" B. D.

1. A certain portion of your daily practice period should be devoted to scales and arpeggios and exercises. The exercises should be varied in accordance with your immediate needs, five-finger exercises, running exercises, staccato, hand and arm touches, etc., etc. With a practice period of two hours, a half hour may be divided into three sections for the exercises, a half hour for new etude, a half hour for review of studies and pieces, and a half hour for new piece. Do not forget that the most profitable part of your practice will be on the review. Regular studies make more rapid progress in both freedom of finger action and spontaneity of interpretation. During the first

week of practice on a piece the attention is so closely taken up with reading the notes, and adjusting the fingers to the keys, etc., that real advancement in finger technique begins more than begins. It is a peculiarly natural and human frailty in pupils to resent the re-assignment of a piece or etude for practice, for they invariably think they have not learned it well and "have to take it over." From the first disabuse them of this idea, which should be looked upon as a "left over" from the past century. Teach them from the start that real practice begins after you have corrected the first study of the piece, and to consider that practice simply continues until the piece is learned.

2. If you are in the third grade, send to the publisher for two or three albums or collections of second-grade pieces. First select all the easiest of them, look them over one by one and determine just how you think they ought to be played, especially as to tempo. Next attack them boldly and play at the correct tempo from start to finish. Do not stop for mistakes; remember you are training your eye to grasp the notes quickly and the fingers to follow. Do not play more than twice in succession, but proceed from one to another, waiting until you have practically forgotten them before going over them again. Train yourself in this manner for several months, and when you have worn out one set of albums get some more. Under this regime you will find your ability to read quickly will rapidly develop. By no means, however, confuse this with your regular and careful practice, which should always begin very slowly and the tempo on a given piece increase as you gradually conquer the difficulties.

#### THREATENED WITH BLINDNESS.

"I have a young pupil who is threatened with blindness, and the doctor's orders are that she never look at a note again. She is anxious to learn to play, and has been so long without a teacher to the blind. Can you tell me what to do in this matter?" E. E.

Unfortunately your letter finds me totally without experience in teaching the blind, so badly as you are so young, in fact, that I know that there is a system of raised notes which the blind learn to read by touch, and that they make rapid progress by means of it. Meanwhile this raises an interesting question. Doubtless it comes up occasionally in remote villages and cities where the blind are unable to go to an institution, and still would like to take up the study of music. The Round Table would be glad to receive very short letters from any teachers who have encountered this problem, and be glad to print some of their experience in dealing with it for the benefit of other teachers who are at a loss how to proceed. I am unable to say whether it would be necessary for the teacher to learn to decipher the raised note system, or whether he could by redirecting the directions toward the student how to acquire it and verify results by following the printed page. I would suggest that E. E. write to the teacher of music at the State Institution for the Blind in her State, or to a private institution if there be such. She can easily find where such institutions are located by inquiring of the doctors, or perhaps of some of the county officials.

#### PRACTICE MATERIAL.

"What looks should be given a pupil who has just finished Czerny-Liebling, number three?"  
"2. Should the three books of the *Grand Canon* be studied, or should something else be given between?" If so, what? D. M.

1. If the student has thoroughly mastered book three of the Czerny-Liebling, he has mastered Grade six, in accordance with the numbering of the Standard Course, which is in ten grades. During this grade he should also do the Two Part Inventions of Bach. Following also do the selections from the Three Part Inventions. Having also completed Cramer, which he should do if he has not already taken it up, he may begin the "Gradus ad Parnassum" of Clementi as edited by Tausig, or the selections from it, certain of the exercises not to be selections from the present time. For octave work, Kullak's "School of Octaves" still is standard, but the admirable treatment of the octave question in Mason's "Touch and Technique" should be thoroughly understood

by the teacher in order to intelligently teach octaves to pupils. Then may follow selections from Beethoven's "Well Tempered Clavier," and the Chopin Etudes.

2. Other material should be used in connection or in alternation with the Czerny-Liebling studies. The first book begins in Grade one, and the third ends in Grade six. They are by no means unimportant, and in quite so comprehensive a manner. The lighter compositions and preludes of Bach should also be studied, in order to prepare the way for the greater Bach that is to follow. A student's education should be a comprehensive matter, and will course vary with talent and aims of the pupil. A person who only desires to use his or her music as a drawing-room accomplishment, or a personal satisfaction, will of course receive different treatment from one who is preparing to teach and wishes to be ready to take care of every and all kinds of ability with which he may come in touch.

#### SELF-STUDY.

"I can acquire a good technique through self-study, having already mastered it up to the fourth and fifth grade?"  
"Will Philip's complete works on technique prove adequate for such an undertaking?" K. D. H.

There is no reason why you should not be able to develop a fine technique under your own instruction if, a very important factor, you can avoid accumulating bad habits. The majority of students have to be watched very closely, the same faults pointed out over and over again, the same points dwelt upon, sometimes for weeks before they are understood, and even then fall into bad ways when left alone. The point is, are you already a thorough master of your subject, so as to be able to teach yourself? Simply working up exercises and studies is not sufficient to insure a battle. There are a great many varieties of touch which need to be thoroughly understood, and their many modes of application. You will be much wiser to secure a good teacher if it is possible. If not it shows commendable self-reliance, and you may reach the desired goal by means of self-instruction. A man in a western town was boasting that he was a self-made man, whereas a bystander hazarded the remark that he had made a bad job of himself. Be careful that you do not get into the same predicament.

2. Philip's system of technique is most excellent, but contains little detailed explanation of hand and finger positions and motions for the various kinds of touch. Mason's "Touch and Technique" in four volumes, and Cooke's "Mastering the Scales and Arpeggios" will be invaluable to you under present conditions.

#### WEAK FINGERS.

"I have two small and weak fingers who seem to have weak fingers. They are rapid readers and have excellent tone, but in playing a tried nearly every note of the notes falls to every, and the fingers do not seem to strengthen the fingers. What would you advise?"

Place the hand on the keyboard and press down the three keys forming the triad. Hold two of the keys down and repeat the other eight times very slowly, raising finger high and striking with emphasis. Practice this on various positions of the hand. Then the fingers get some of the drill. Then hold one finger down and practice in same manner, striking with two fingers at a time. Make sure that the hand does not stiffen in this exercise. Then practice the same chords, striking all three notes at once, with the down and up-arm touches. Do not practice long at a time on these, but do a few several times each day. It will probably require a month before you can perceive substantial and permanent results. Remember, however, that if you allow the fingers to stiffen in so-called "stock" exercises, you will cause more harm than good.

If the hand is of good size, and the pupil sufficiently advanced, you can add the diminished seventh chord to this and practice in same manner. Place the fingers on C, E flat, F sharp, A, and E. In this chord the finger has a key. Form various exercises on this holding down one, two, three and four fingers, as the case may be. There is no end to the exercises you can form from this if you have the necessary technique. Philip has written an entire manual on it containing several hundred exercises.

If the pupils you mention are constitutionally weak and physically small, it may be necessary to wait until they have built up some strength before very substantial results may be hoped for.







# THE ETUDE

## VALE IMPROMPTU

Tempo di Valse M.M. = 66

EMILE FOSS CHRISTIAN

First system of the musical score for 'Valse Impromptu'. It consists of a piano introduction and a section for the Trio. The piano introduction begins with a *mf* (mezzo-forte) dynamic and features a waltz-like melody in the right hand and a supporting bass line in the left hand. The Trio section, marked 'TRIO' and *mp dolce* (mezzo-piano dolce), continues the waltz theme with a more delicate texture. The score includes various musical notations such as notes, rests, and dynamic markings.

Second system of the musical score for 'Valse Impromptu'. This system continues the Trio section and includes a 'marcato il canto' (marked like a song) section. The Trio section is marked *mp dolce* and features a waltz melody. The 'marcato il canto' section is marked *rit.* (ritardando) and *mp dolce*, with a more expressive melody. The score includes various musical notations such as notes, rests, and dynamic markings.



THE ETUDE  
IMPROMPTU

COTTA EDITION

Allegro M.M.  $\text{♩} = 132$

No.2

FR. SCHUBERT Op.90, No.2

Handwritten musical score for a piano piece. The score is written on ten systems of grand staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). There are also markings for 'legato', 'sempre forte', and 'decreasce'. The handwriting is in ink on aged paper.

The image shows a page of musical notation for the song "The Swan" by Maurice Strakosky. The score is written for piano and voice. It features a complex piano accompaniment with multiple staves, including a grand staff at the top, a middle section with a "Pedal each measure" instruction, and a "CODA" section. The vocal line is written in a single staff with lyrics. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like "p", "cresc.", "f", "ff", "sf", and "ff accel.".



The image shows a page of a musical score, likely for a piano. The music is written in G major (one sharp) and 3/4 time. The score consists of seven systems of music, each with a treble and bass staff. The piece begins with a tempo marking "ben marcato" and a forte dynamic "ff". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics change throughout, including "p" (piano), "f" (forte), and "fz" (forzando). There are also articulation marks like accents and slurs. The piece ends with a final cadence marked with a double bar line and repeat dots.

Handwritten musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 12. The score is in 2/4 time, key of D major, and consists of three systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The second system continues the melody and accompaniment. The third system features a "decresc." marking and ends with a "D.C." (Da Capo) instruction. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings like "f" and "ff".

# MORNING GLORY

POLKA

PIERRE RENARD

Tempo di Polka M.M.  $\text{♩} = 116$

Tempo di Polka M.M. = 116

PIERRE RENARD

*schers.*

*p*

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*Cantabile*

*p*

*pp delie.*

*mf*

*p*

*mf*



# THE ETUDE VALSE CAPRICE

SECONDO

F. G. RATHBUN

Allegro con fuoco

Tempo di Valse M. M. ♩ = 66

Piu mosso M. M. ♩ = 76

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# THE ETUDE VALSE CAPRICE

PRIMO

F. G. RATHBUN

Allegro con fuoco

Tempo di Valse M. M. ♩ = 66

Piu mosso M. M. ♩ = 76



## THE ETUDE

## SECONDO

pp

mp

a tempo

f

mp

f

ffz

rit.

ffz

ffz

1

p

M. M.  $\text{♩} = 60$

mf

TRIO

marcato il canto

pp

1

mf

2

pp

D. S.

## PRIMO

[illegible]



THE ETUDE  
ROSES DE BOHEME  
VALE BRILLANTE

H. KOWALSKI, Op. 14

Tempo di Valse M.M.  $\text{♩} = 72$

Tempo di Valse M.M. 72

H. KOWALSKI, Op. 1.

*mf* *marcato* *mf*

*f* *brillante*

Valse grazioso

*mf* *f* *ff* *p* *ff* *mf* *f* *mf*

*ad lib.*

Ped. simile

This image shows a page of a musical score for piano, likely from a 20th-century composition. The score is written for two staves, treble and bass clef, and is in a key signature of three flats (B-flat, E-flat, A-flat). The music is characterized by complex, often syncopated rhythmic patterns, with many notes beamed together in groups. Dynamic markings are prominent throughout, including *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). There are also markings for *legato* and *Ped. simile* (pedal similar). The score includes various musical notations such as slurs, ties, and fingerings. The overall texture is dense and rhythmic, with a focus on the interplay of the two hands.



*p* *Pedalstille* *mf* *ff* *dim.* *p*

## ONCE UPON A TIME

ES WAR EINMAL  
FAIRY TALETH. KULLAK Op. 62 No. 1  
*a tempo*

*Allegretto M.M. ♩ = 84* *a tempo* *p* *mf* *pp* *mf* *pp* *dim.* *p*

## SONG OF THE SPINNING WHEEL

HUBBARD HARRIS

*Allegro con brio M.M. ♩ = 120* *p* *mf* *ff* *dim.* *p*



# THE ETUDE

## THE JESTER

### CAPRICE

GEORGE S. SCHULER

Moderato con spirito M.M. ♩ = 108

*mf*

*Ped simile*

*mf*

*mf*

*f*

*ff*

*dim.*

*Fine*

**TRIO**

*m*

*mf*

*rit.*

*mp*

*D.C.*

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# THE ETUDE

## AFTER THE RAIN

GEO. L. SPAULDING

Allegretto moderato M.M. ♩ = 69

*mf*

*f*

*Fine*

*mf*

*cresc.*

*D.C.*

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# CUNNING CUPID

## MARCH

BERT R. ANTHONY, Op. 29, No. 1

Tempo di Marcia M.M. ♩ = 120

*mf*

*f*

*cantabile*

*p*

*f*

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## UNDER THE ORANGE BLOSSOMS

WALTZ

WALTZ

H. ENGELMANN

Tempo di Valse lento M.M. ♩ = 54

Musical score for 'Under the Orange Blossoms' by H. Engelmann. The score is in 3/4 time, marked 'Tempo di Valse lento' with a metronome marking of 54. It features a piano introduction and a Trio section. The piano part includes dynamics such as *p*, *cresc.*, *f*, and *mf*. The Trio section is marked *p* and *cresc.*. The score concludes with a *D.C.* (Da Capo) instruction.

## SEXTET FROM "LUCIA"

G. DONIZETTI  
Arr. by Fred. A. Franklin

Musical score for 'Sextet from Lucia' by G. Donizetti, arranged by Fred. A. Franklin. The score is in 3/4 time, marked 'Larghetto'. It features a piano introduction and a Trio section. The piano part includes dynamics such as *p*, *cresc.*, *f*, *mf*, and *p*. The Trio section is marked *p* and *cresc.*. The score concludes with a *D.C.* (Da Capo) instruction.



## FESTAL POSTLUDE IN C

Allegro M. M. ♩ = 126

FOR ORGAN

Sw. open GEO. NOYES ROCKWELL

MANUAL

Gt. Full with Trumpets coupled to Full Swell.

PEDAL

Full Ped. Gt. to Ped. off



## ECHOES OF PALERMO

SERENADE-ROMANCE

ROBT. RUSSELL BENNETT

Moderato grazioso M.M. 63

*p* *dolce* *mp* *p* *poco piu mosso* *poco rit.* *all tempo* *D.S.*

*Trio*

\* From here go back to ♯ and play to Fine; then play Trio.  
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## FLOWER MAIDEN

LAURA M. WINTER

Andante

*mp semplice con espress.*

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ALFRED WOOLER

*mp* *all tempo*

Who'll buy my flow-ers, gath-er'd with ten-der care, Lil-ies with fern entwined, and

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*poco rit.* *all tempo cresc.*

rose - buds with maid-en hair, Bright eyed for-get-me-nots, blue as the sum-mer sky, Red rose and tu - lip,

*poco rit.* *all tempo cresc.*

*Refrain* *all tempo*

flow-ers of love, who'll buy? Flow - ers, flow - ers re-splen-dent with spark-ling dew, Flow - ers fair to

*all tempo*

*poco rit.* *First time only.* *Second time only.* *ff*

ban-ish care, I of - fer them to you. you. Who'll buy my flow - ers, who'll buy?

*poco rit.* *all tempo* *mp* *tenderly* *cresc.*

Prim - rose and mig-no-nette, em - blems of youth and charm; Sweet scent-ed vi - o-lets, e'er to the heart a balm,

*mp* *all tempo* *cresc.*

*rit.*

Snow-drops, the choice of all, lov - ers ne'er pass them by; Flow-ers new, re - fresh'd with dew, fragrant flow-ers, who'll buy?

*mf* *cresc. poco rit.*

Flow - ers, flow - ers, none sweet-er could ev - er be, Cro - cus for cheerfulness, and blue - bell for con - stan-cy.

*f* *all tempo* *mf* *cresc. poco rit.* *D.S. Refrain*







## SOME THINGS EVERY MUSIC LOVER SHOULD KNOW ABOUT THE PIANO.

BY C. C. TAYLOR.

BRONSON'S NOTE.—Mr. Taylor has spent many years as a piano tuner and repairman. The present article is an attempt to present that side of the instrument seen by the tuner, and thus help the musician and the teacher to take better care of the piano itself.

When, after long years of experiment, the clavichord and harpsichord were evolved from the ancient harp, the man whose genius had accomplished so much was showered with favors from royal hands. Yet how insignificant the poor little instruments of those days seem at this time when nearly every home boasts of a modern piano. Compared with the modern grand piano, the little Cristofori instrument which anyone may see at the Metropolitan Museum of Art in New York seems like a toy. It is natural that those who have to do with the interpretative side of piano music should concern themselves solely with the part of the instrument with which they come directly in contact. Nevertheless, it is also true that if some of our students and teachers might do well to learn much of the interior construction of the piano, and to make their own deductions regarding certain theories of interpretation and their effectiveness in actual playing.

It would also be a fine thing if the general public knew something of the difficulties which beset the path of the tuner. It may surprise some *ETUDE* readers to learn that it is impossible to tune a piano perfectly true. That is, no piano is ever tuned scientifically right. The best tuner in the world is obliged to tune the instrument "untrue." "What nonsense!" many a player will exclaim. "I have played upon many pianos that were tuned perfectly true." This misapprehension is due to ignorance of the physical facts of the case. Any physicist can easily show you why the relative vibrations of the strings of the pianoforte, as now in use with the conventional keyboard, do not admit of the various chords being tuned true. In a piano with a conventional keyboard, our keyboard represents a compromise in which, for instance, some notes are represented as being the same whereas scientifically they are not. A flat and G sharp when tuned scientifically are slightly different in pitch. Yet, both of these notes are sounded on the keyboard by the use of the same key. Any boy on physics will give a flat statement of this fact. It is this very item of difference which places the tuner's work among the arts. He has a latitude of a few vibrations in which to work and his judgment, taste and sense of hearing play an important part in tuning the instrument successfully.

If the tuner were to attempt to tune the various tones forming a chord which employed G sharp, for instance, perfectly true, the G sharp would sound out of tune if it were employed in forming a chord which required A flat. These differences make it necessary for the tuner so to "temper" the scale as to make the tones sound perfectly in tune to an educated ear. In doing this he will be compelled to tune all notes untrue to a certain extent. "Tempering" the scale in this way is no easy matter. The tuner is solely dependent on his ear for accuracy, and he is apt to become tired, no matter how skillful he may be in other ways. In fact, it makes a great difference to a tuner's work whether he is tuning the first or the sixth piano of the day. He will succeed much less perfectly with the last than with the first, merely because his ear is fatigued and is not so quick to detect slight errors of intonation.

The tuner has other and less theoretical difficulties to contend with. He begins his work usually by examining the instrument upon which he is engaged. He must find out whether or not it is tuned up to concert pitch, and how the bass and treble stand in relation to each other. In some instruments it will be found that the piano becomes dull and low in pitch, losing in brilliancy of tone every time it is tuned. In such cases, when the instrument is for some special occasion brought up to concert pitch, the strings are apt to snap or even a crack may develop in the sound-board or some other part of the frame, much to the owner's disgust.

With instruments of this kind the tuner has to choose between retaining the low pitch—even though it is still lower pitch—or risking the raising of the pitch to the proper degree. He generally chooses the first as the lesser of the evils, for two reasons: First, because a considerable amount of work is entailed which is not specially paid for when the pitch is raised, because, as a rule, tuning is not paid for according to the length of time expended; secondly, an instrument raised in pitch keeps tune a much shorter time, because the tension thrown on the strings is greater than that which they have been accustomed to bear.

## TUNE YOUR PIANO OFFER.

Let your piano be tuned often, and you will have better instruments. Many owners of pianos, from false motives of economy, make a serious mistake when they allow their instruments to be untuned until they are so wretchedly out of tune as to be unplayable. The best constructed piano will not remain in tune if it has been allowed to go untuned for too long. If it is brought up to concert pitch it will get out of tune almost as soon as the tuner's back is turned.

But we have left our tuner at the first stages of his work. Let us return to him. Having examined the instrument, and decided what is required of him, he first tunes the center of the keyboard as true as he can. The chief object to be sought is that all chords within the tempered portion shall be equally true, and at the same time equally untrue. No note should be prominently heard, and the equalization of the temperament should be the same throughout. This is exacting work and requires the whole energies of the tuner, who must not allow his attentions to be distracted for a moment. Having tuned the center of the piano, he proceeds to use that as a basis for the regulation of the rest of the instrument. "Tempering" the scale, that is, extending the bass and treble are sufficiently in tune with each other and with the center to pass muster. To do this, the entire action of the tuner's brain must be concentrated upon quickness of hearing and distinguishing between the slightest difference of sound. A tuner may have tuned a thousand pianos, and yet he will not succeed with a few thousand.

There are comparatively few tuners who understand action and tone regulating—two of the most precise operations known to piano construction. As there are over five thousand parts in an upright action and seventy-five hundred parts in a grand action it will readily be seen that the work cannot be properly done by a tuner who has not spent considerable time in a piano factory as an action regulator.

A tone regulator goes into a factory as a tuner and may only enter the higher departments of his craft after thoroughly mastering the art of tuning. Sometimes this necessitates at least five years of employment. These men are all high-salaried, and every piano that leaves a factory passes muster before its head tone regulator, or "head voice," as he is commonly called. This position is one to which very few are fitted by natural equipment and training. Is it not a little funny that a costly instrument to the merced of one man is not for years toiled in a factory, working at piano construction?

Hammer treatment is another important factor in piano regulation, not only in shaping them aright, but in "voicing" them. This is a most delicate and important part of the tuner's work. The piano should be in the best possible mechanical condition. The same can be said of other parts of the action: a piano is surprisingly sensitive to the slightest variation in the adjustment of any of its parts, and the right kind of attention at reasonably frequent intervals will do wonders to preserve the piano at its highest level of excellence.

As there is a great deal of felt used in the piano, it may not be amiss to say a few words in regard to that tiny insect, the larva of the moth miller, scientifically known as the *Platania of Linnaeus*. Camphor, red pepper, moth balls and tobacco are supposed to destroy these pests. *They do not*. The writer has frequently found that in pianos containing these "preventives" the moth has destroyed the felt that controls the momentum of action, thereby producing unevenness of touch and harsh, unequal tone. The piano should be taken apart and thoroughly cleaned at least once every eighteen months. The only purpose moth balls and similar preventives can serve is to keep moths away—the insects do not like the odor. The most effective way, however, to keep a piano safe is to take good care of it, and have it tuned and regulated frequently by a man who thoroughly understands the instrument and its construction.

The less civilized races at all times have had a strong bent for imitation. The aborigines of Australia have a dance in which they imitate the movements of the Kangaroo. The North American Indians have an Eagle Dance, a Bear Dance, and a Dog Dance. The natives of Kamohata have a dance in which they cleverly imitate not only the attitudes and tricks of the Bear but its voice. The Aleutian Islanders have a representation in which a hunter shoots a bird, and after the bird has died of grief at having killed it; when suddenly the bird revives and changes into a beautiful woman, and all ends happily.

## HUNT FOR THE PERFUMES.

BY J. S. VAN CLAVE.

IN every composition for the piano above the grade of the ephemeral "rag-time ditty," there are dozens of hidden tunes. To such tiny "melodies," frequently only two or three notes in length, one may find depths of poetic charm, unguessed by the careless, superficial student.

When listening to some great virtuoso, possessed with a broad musical mind, as well as a bunch of agile digits, I have recognized, at times with amazement, exquisite touches of feeling, which almost lifted me out of my seat. Well, you say, if these little melodies are hidden among the middle voices, or in the subtle chord progressions, or in the decorative roulades why did not the composer indicate their importance? Why do not composers write out fully just how they wish their music to be interpreted. There are two reasons for this: first, even were it impossible there would be more expression marks than notes; and second, it would do away with the personal equation of the performer. Further, we all know that the scale of the great Shakespearean rôle, say *Hamlet*, exactly in the same manner. In the comparing and criticizing of these minutiae which make the distinguishing differences in interpretations we find a most keen and precious delight. Precisely the same is the case in musical appreciation and enjoyment.

One of the great advantages of the piano is its sensitiveness to accent and nuance. The individual player, by a deft use of pressure, attack, and the like, can utter little bits of melody, which enliven the whole and kill monotony like ripples that sparkle on the surface of a stream.

Let me vary the simile, and make you a picture. Yonder stands an apple tree in full bloom. Thickly scattered among its myriad green leaves, you see both of white blossoms and the buds of the future. The cup of the incense that happy spring breezes forth in thanks to God for her creation. Ever and again she sends one of her hand-maidens, the breezes, to carry the tree and to flow through its labyrinth of leaves and blossoms. To flower though the blossom be not, the incense of the blossoms, the perfume of the buds, the burden of delicious fragrance is found and extracted by the messenger breeze. So the ethereal life of the tree is wafted abroad, and the world is gratified by its most fascinating charms.

These little bits of melody, concealed among the chord-progressions, the trills, the ornaments, the ornaments of the composer's heart. Your finger, your ear, your brain and your heart must find and utter them if you are to impart to your music its full legitimate charm. I have often heard piano playing which made me wonder at the popularity of this instrument, and almost side with its detractors, but, again I have heard music from real artists which intoxicated me with the wine of the spirit, till the world of actual realities vanished.

When you have hit all the notes, and followed every so conscientiously the printed notes of expression, you are still on the surface of the music. Penetrate into its arcanes and reveal them to us when you venture to play to us.

## DEVELOP THE POWER OF DISCRIMINATION IN THE CHILD.

BY LAURA REMICK COPE.

DISCRIMINATION, fundamental training develops a power of discrimination in the child, not only in regard to his own playing and that of others, but also to the music in which he is taught. If a child has had good fundamental training for a long enough period, he can tell very quickly, if a change is made, whether the teaching is good or bad.

From this first application others will be made, and the power of discrimination will grow and be applied in many directions. The children soon develop an interest and appreciative audiences for the great opera companies, orchestras, choral societies, choruses, musical organizations, besides becoming soloists and teachers themselves. With good taste inculcated from the first lesson they can soon be taught to judge and understand good works. With their sympathetic musicians will be encouraged to present their own compositions. They will be encouraged to have their own teaching because they lacked an appreciative audience and support them financially and aesthetically.



## Department for Singers

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Editor for September

MR. PERLEY DUNN ALDRICH

## CLASSIFICATION OF VOICES.

ABOUT a year and a half ago I had the pleasure of contributing to *THE ETUDE* an article on the subject of classifying voices. The article is not by me now as I write, but my impression is that I wrote particularly about those voices that are neither high nor low, and yet have some characteristics of both. A number of experiences since that article appeared have convinced me more than ever that it is the easiest thing in the world to go astray in this matter, and that even teachers, especially, should use great care in insisting on a certain classification when there are decided chances of a doubt. These voices are not professional voices, and in either register are more or less incompetent. The high notes are not good enough or easy enough, and the low ones are too weak. It is usually impossible to strengthen the lower notes enough for professional purposes, and it is natural to try to develop the high voice for purely commercial reasons. This is the case with the vast majority of the pupils that it is quite a serious matter especially to those who have little money to spare.

The young teacher or the old one for that matter, should not be so concerned with his own importance that he should hesitate to express a doubt. These cock-sure people are by no means the most competent. At the risk of being personal, let me relate one or two experiences. One was a man who had tried to sing tenor for years without any success. He came to me for some lessons, and I, too, tried to make him sing tenor. After some weeks of unsuccessful results I tried experiments to find out his lower voice. To my surprise, he gave out after a few trials an excellent low A. The next lesson the low notes were much better, and I said to him, "You are a baritone and not a tenor, and that is where your difficulty lies." I cut off the strident high notes, and he soon developed an excellent low F and even E to his own great satisfaction.

Another case. A lady came to me for some lessons, and I frankly told her that she did not have a professional voice. She had studied with the best American masters, and always as a soprano. The upper notes were not agreeable, and after a few weeks I made up my mind that she would develop a low voice if the strain of the upper notes were entirely removed. She is now singing entirely mezzo-soprano repertoire, and the ease and comfort of her singing gives her the greatest delight.

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## MISTAKEN CLASSIFICATION.

Another case which was most interesting: A pupil came to me that had always sung soprano, and after a few weeks wrote me a saying that she believed she had a low voice. I had a talk with her and told her I thought she was wrong, but if she wished to try I would do my best to develop a low voice to see what would be the result. It turned out that she was right and I was wrong. She developed a charming low voice, and her singing was greatly improved.

has occupied a church position for some years. In the beginning she showed no signs whatever of the mezzo-soprano color.

One more case: I gave a lady a few lessons once, and classed her voice as a high mezzo-soprano after a few weeks' trial. She then went to Europe for two years or more, where she was trained as a lyric soprano under one of the most celebrated masters. When she came home she sang for me, and her voice to my ears was just what I told her—a high mezzo-soprano (a lyric mezzo), and her upper notes were impossible. Two years of careful training had not been able to mislead the voice.

Just one more: I trained a beautiful bass voice for two years, and he then went to Europe. He sang the runs in the *Messiah* with an extraordinary facility. After coaching some time he went to one of the most celebrated teachers in the world and paid for ten lessons in advance. At the second lesson the master said, "I have decided to make a lyric baritone out of you." He never went for his third lesson. And he is now a beautiful lasso profundo but with an extraordinary compass. How anyone could mislead this voice I do not understand, but it may be of some encouragement to the less celebrated teachers to know that the high lights grow dim occasionally. The only safe way to classify some voices is to give them time to slip into the tessitura (the natural compass) that is easiest for them. And the teacher should not fear to take the pupil into his confidence in the matter. If a mistake has been made own up frankly, and in general you will win the respect of your pupils for your honesty.

## REGISTERS.

One was asked what word always all other causes the most difficulty for singers, perhaps the one selected would be "registers." And yet nothing is more simple when once the matter is understood. Registers are simply colors in the voice which come from the depth or shallowness of the resonance. When one sings deeply (i. e., the low notes) the chest voice resonates deeply in the chest in order to give the necessary color and freedom. On the other hand, in the high voice there is naturally less depth, and the resonance seems to be absent entirely in the head and face. The old masters naturally discovered these facts and gave the different parts of the voice, the high, the middle, and the low, different names. As a matter of fact, they are all one and the same so far as the "striking of the voice on the hard palate" is concerned, and if the student understands his studies with a competent master he will never have any trouble with them. The voice is one voice and not three voices which are to be united together in some mysterious fashion. The chest voice is produced in one way from bottom to top, and the head voice is produced in one way from top to bottom, and it is only by disobeying this law that we find trouble and breaks in the scale. Let me explain in another way. To sing

correctly with an even scale from top to bottom it is necessary to sing in one way. One cannot sing one part of the voice in one place and two other parts in another place, and have a smooth scale, however good the scale may be. It is manifestly impossible.

The voice which is set into vibration by the breath must strike surely and freely on the hard palate and not be interfered with by a rigid or uplifted tongue. When this condition obtains, the vocal nasal passages will be set into sympathetic vibration in all the high notes to such an extent that all the voice seems to be in the head. Hence the name head register.

As the voice descends the scale to the very lowest notes this fullness of resonance descends also until it seems to be in the chest. Hence the chest register. As a matter of fact, both resonances are present all the time, the one overbalancing the other to such an extent that it is almost undetectable. But they are there and must be there, or a smooth scale is impossible. The even transition from one part of the voice to another could never be made if these conditions did not obtain, and the only way they can be brought about is by singing the voice in the same place all the time.

## THE CONTRALTO'S DIFFICULTIES.

Now there are certain phenomena that appear in certain classes of voices that need special care, for they seem to be specially difficult. The contralto voice, for example, almost always presents a serious difficulty about E (first line). The first thing the contralto does when she discovers her ownership of a low voice is to sing all the low notes as deep as possible without regard to the middle or high voice. She is soon able to make a note in a class of forty voices to go it alone on the contralto part, for it is pretty difficult to drown out this peculiar sound. She may even electrify her friends in the role of a "female baritone" by singing in the chest and still retaining a middle voice. When she has done this a few years she has almost obliterated her middle voice, and often ruined it beyond redemption. All this time she has been singing entirely under the larynx, and nothing on earth will unite these exhaustively mixed sounds with the rest of the voice. I have seen high sopranos who tried to do such an event that they thought themselves to be contraltos. There are no worse sounds in the human voice unless it be the male altos in the English choirs. When the

singer has pursued this vicious habit for a few years it is extremely difficult to cure. (The only fault that is worse is the soprano who has sung frontal voice so long that she cannot sing the alto.)

To remedy this defect in the low voice the singer must entirely eliminate this voice that she calls chest voice into the middle voice becomes of normal strength, and then gradually restores the lower notes with the middle voice as its centre. As she has formerly sang a mongrel chest voice with an entire absence of middle voice in the low notes, she must now sing the middle voice down to the lowest notes, however weak they may be, until she can add the deeper resonance without a break. This requires the utmost patience and skill, and usually a very long time. In many cases, it must be frankly owned, it cannot be perfectly accomplished.

## THE LYRIC SOPRANO.

The lyric soprano voice presents two phases that are difficult to combat. One is the lack of chest voice, and the other is the first notes of the register, the lower notes, according to the old masters, should commence on E (top space). Just about this point in the scale the soprano voice assumes a beautiful limpid quality (if rightly produced), which is the glory of the soprano voice. It is of supreme importance that these notes (from E, or E flat, to B flat) be perfectly produced, for the color of these notes is to be carried down throughout the scale to modify and beautify all the lower registers. These high notes must become an integral part of all the lower notes, however long it takes, in order to perfect the scale. The moment the lyric soprano loses this beautiful "head" quality out of the middle notes they become white and disagreeable.

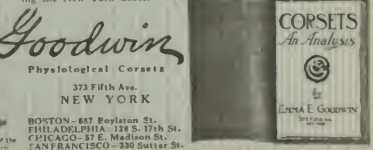
The deeper notes of the lyric soprano prove very slowly if they are quite perfectly with the rest of the voice. It is easy enough for the singer to produce the false chest notes, but they weaken by singing in the chest and they are hard to restore. The lyric soprano should remember always that she must cultivate a good middle voice.

The tenor voice presents a serious difficulty on or about E (top space). The upper part of the true tenor voice has a clear, brilliant masculine ring that has an extraordinary emotional effect. Everyone loves the clear, manly tenor voice easily and yet manifestly produced. Nearly all tenors have the difficulty of the struggle between the low and the high notes. The difficulty is largely caused by

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## Department for Children

Edited by Miss Jo-Shipley Watson

### TO ROBERT SCHUMANN-LAND.

It's a different land because Robert Schumann was so different. You will find that difference all along the way, and when you grow up to play his larger works you will feel it more and more.

Supposing we take a train for Zwickau this fine summer morning; first of all, it is quite unlike the quiet place Robert knew as a boy. Now, it is big and bustling with forty thousand inhabitants and eighty coal mines in the vicinity. The birth house of Robert Schumann is a rather plain and homely house with a medallion of Schumann shining in the sunlight.

Supposing it were about 1809 instead of to-day, Robert's father would be in his bookshop turning; the pages of some rare book, or perhaps he would be making a translation of Byron or Scott. He loved the works of English writers.

Frau Schumann would be engaged at home with the five young Schumanns. You would find Robert, the youngest of the family, at the piano improvising, for Robert dearly loved to make up tunes about people and things, putting into tone their characteristics as a painter shows them in pictures or a writer in words. Frau Schumann stops to listen and shakes her head warningly, for she is not in sympathy with such nonsense; indeed, she does not approve of music for young Robert, but his father does. Consequently, Robert plays on the fine new piano his father has bought him.

In Robert's day Zwickau was such a small place that a piano teacher was hard to find. There was one who gave lessons, Herr Kuntzsch, the church organist, an earnest old-fashioned fellow who would be entirely forgotten to-day if it were not for his famous pupil.

This kindly old teacher was self-taught, and it was not long before Robert knew as much as he did. It was Herr Kuntzsch, however, who prophesied that Schumann would attain to fame and immortality, and that in him the world would possess one of its greatest musicians. Robert Schumann never forgot his first master; he wrote him many charming letters, and later dedicated to him his *Studies for the Pedal Piano*.

### SCHUMANN'S HAPPY YOUTH.

Robert was a merry active child, the leader of all the games at school. He was an excellent student, and it was not very long before he discovered some very good reading among the books in his father's shop. This stimulated his imagination, and he began to write little plays and poetry. The family and the neighbors took great interest in these little dramas, and to encourage the lad the father built a miniature stage in the home, and they were produced there with the help of friends and schoolmates. Like Wolfgang Mozart, Robert Schumann began to compose little pieces at an early age. At eleven we find him assisting Herr Kuntzsch with an operetta, accompanying the performance, standing at the piano to do it.

Zwickau was a dull and stupid town for so talented a boy; the advancement made came from himself. He played everything he could find, re-arranged

compositions, supplying the missing parts at the piano, pressed his playmates into service, and gave performances with their help. He found one very congenial companion among the schoolboys with whom he played four-hand arrangements of the great symphonies; so you see even at this early age he came to know the masters well.

Many musicians made famous journeys—Handel, Liszt, Beethoven, journeyed that seem to have marked the turning-point in their careers. An event never to be forgotten was a journey Robert Schumann made with his father to the neighboring town of Carlsbad to attend the great pianist, Ignaz Moscheles. This gave him a rest for his study which he had never felt before. During his whole life he held Moscheles' works in the greatest reverence.

### BUSY STUDY YEARS.

The father delighted in his son's talent; he fostered it in every possible way, and accordingly made preparations for him to study with a great master, Carl Maria von Weber. Weber was ready and willing to guide the studies of the young genius; but for some reason the plan was never carried through. In sharp contrast to his father's loving guidance, his mother's opposition to music as a profession, and when Robert's father died the whole light of the world went out for the boy. No one seemed to understand him, no one sympathized with his aspirations or seemed to comprehend his ability. Least of all his mother and his guardian who seconded the mother in her objections to music as a career. Robert was now adrift on a sea of uncertainty; systematic study was given up, well directed work was wanting; but he continued to play, to compose and to read poetry.

Time passed, and it was decided that he should go to Leipzig as a student of law at the University. He dutifully obeyed but little was accomplished during the first half of the year, for Schumann was in a gloomy frame of mind. He played the piano, wrote a few letters and read his favorite authors, Jean Paul. His music brought him into society, and he soon became the center of an artistic circle. At the home of a University professor he met the man who was destined to wield a great influence over him. This was the famous piano teacher, Friedrich Wieck. Wieck's daughter Clara played the piano remarkably well, and Schumann was greatly inspired by her playing. He longed to begin lessons with his father. Through the Wieck family and the music-loving students he found around him it is quite probable that young Schumann forgot all about becoming a lawyer. The Leipzig residence did much for him in a musical way, and he continued his piano studies with Wieck until he went to Heidelberg, where it was thought he might have better advantages in his legal studies.

Young Schumann was a bitter war with jurisprudence. In a letter to his mother he says: "My whole life has been a twenty years' war between poetry and prose, or let us say, music and law." Schumann induced his mother to put

the decision of his career in the hands of Friedrich Wieck—her letter to Wieck closes thus: "All rests on your decision, the peace of a loving mother, the whole happiness for life of a young and inexperienced man, who lives but in a higher sphere, and will have nothing to do with practical life."

Wieck decided in his favor and the world was given another tone-poet, ardent, impulsive, sensitive and eager. Schumann's works are a young and inexperienced man, who lives but in a higher sphere, and will have nothing to do with practical life."

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### MOTTO FOR YOUR PRACTICE HOUR.

This hour is dedicated to a beautiful art.

It has been set apart for me that I may learn to know and understand the messages from the minds of great men.

These hands, this mind, these thoughts, this voice must do obedient service to the will.

Once within the doors of my hour I must not permit one moment of idleness or indifference.

This hour is short and returns to me no more.

### MENDELSSOHN.

Muses and Fates, but seldom found combined,

Existing here in amity we find—

Near to thy cradle keeping watch the

came.

Directing fondly thy precocious aim:

Exalted late soon led thee to the goal:

Labored with pure integrity of soul:

Sweet was thy tune, thy fancy warm

and chaste,

Strict was thou to the mission thou'st

embraced;

Onward still striving, till, how soon,

alas!

Heaven called thee to its own seraphic

class—

Never canst thou, bright favorite, in

remembrance pass.

### FROM ESTHER'S ESSAY.

MANY strange things happen to composers when little girls and boys commence to write about them. Here is what Esther had to say, can you tell where she made mistakes?

"There were forty-two Bachs and all were musicians. Mr. Bach wrote pieces for kings and queens, as well as for the church. When the kings and queens wanted to have a play, Mr. Bach wrote the music for it. He also wrote funeral marches and ones for weddings. He was a great master of his time as well as of to-day, and is noted the world over."

What composer used this castle in one of his operas.

What famous school was founded by Mendelssohn.

What was Schumann's first large composition.

In what country was Chopin born.

What does "Ständchen" mean.

What is the nationality of Bach, Scarlatti, Chopin, Weber, Berlioz, Liszt, Mendelssohn.

What can you play of Schubert's.

What is a spinet, a harpsichord, a clavichord.

TAKING MUSIC SERIOUSLY.

Ruth never worked seriously; she scattered through piles of music. Nothing was ever played well, technique, style, sound, all had to be sacrificed.

Ruth was popular, she went everywhere and she played all the time. She learned and forgot her pieces in a day. She was going to college in the fall and was to take music too, but when the music blinks came to be filled in, Ruth came to me with one of her most charming smiles. "Oh, you do it for me—I don't know what I've had." "With your help," I said. "So we worked all that summer and in September Ruth filled in the blanks herself." "Well, who would have thought that music was such a serious thing." "Why, I've had to work harder over this than 'it' or 'math,' but it's been worth it."

HER FIRST RECITAL.

THE ETUDE

THE ETUDE

THE ETUDE

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### HOW FRIEDRICH WIECK TAUGHT.

FRIEDRICH WIECK, Schumann's father-in-law, believed in thorough and systematic study. He believed, too, that music should be pursued with love and not with tears. He made the lesson hour a pleasure and not a thing to be dreaded.

He insisted that pupils should play each hand separately until playing the hands together became natural and easy. After the hand position was right, then the notes were learned. He would say that the simplest waltz well played meant far more to him than a long and difficult composition.

He believed that everything should be learned faultlessly by heart.

Practical theory was studied because he disliked unmusical pupils. Every student must know enough of harmony to improvise a prelude in the key in question before beginning to play the piece.

He took great care not to raise expectations in pupils who were not talented or who were unable to realize their ambitions.

He laid great stress upon hand position and tone production. He would say that the best instrument had a beautiful tone only when the player knew how to produce it.

Poor but talented pupils he instructed free of charge.

Chopin, his daughter, was his best pupil, and spread the fame of the Wieck method so that pupils came to him from distant countries.

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# HYPOCAUSTIC NEW WORKS AT SPECIAL PRICES WHEN ORDERED IN ADVANCE OF PUBLICATION

The prices are about the cost of manufacture. The plan is an original one of great aid to the teacher. The reason for it is to introduce the works to those interested. No offer ever disappointed the buyer. The books are, of course, not returnable. Order by number. The books will be delivered as they appear on the market. Send all orders to Theo. Presser Co., Phila., Pa.

## No. 1. Octave Studies. By A. Orth. Op. 18.

**15¢** Advance of Publication. Cash Price, Postpaid. This collection of five octave studies, written by a master pianist, is designed to follow the octave studies of Czerny. Very beautiful and good food playing is one of the most important of the piano's modern repertoire technique.

## No. 2. Two Part Songs for Women's Voices.

**15¢** Advance of Publication. Cash Price, Postpaid. A collection of simple and original songs for women's voices, suitable for use in schools, churches, and for women's clubs. The very best possible material has been drawn upon in the making of this book, our resources for the purpose being unexcelled. It is a book of convenient size in the usual octavo form.

## No. 3. Chaminade Album.

**20¢** Advance of Publication. Cash Price, Postpaid. A compilation of the most popular pieces of the celebrated French woman composer, all greatly revised and edited. A Chaminade album in itself a superior collection of the music. This book will contain such popular favorites as the "Chant d'Amour," "Serenade," "Air de Ballet," "Flatteries" and others.

## No. 4. Mozart's Piano, Vol. II.

**35¢** Advance of Publication. Cash Price, Postpaid. This volume will be similar in style and makeup to the first volume. It contains in all 20 numbers, including the most important sonatas, namely the ones in G major and the celebrated Fantasia in C minor. The volume is handsomely printed on special new plates, carefully revised and edited.

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**20¢** Advance of Publication. Cash Price, Postpaid. A collection, printed from large and handsome plates, contains some of the very best songs, chiefly new, and by popular contemporary writers, suitable for teaching, for recital, for concert and for the home. There is far more material in this book than one usually finds in song collections.

## No. 6. New Pipe Organ Book.

**20¢** Advance of Publication. Cash Price, Postpaid. A collection in popular style, containing pieces of intermediate difficulty, suitable for church organs. It is a good organist can pick up any of the pieces and play them with confidence for almost any ordinary occasion. The volume is handsomely printed on special large plates.

## No. 7. New Gradus ad Parnassum—Various Difficulties. By I. Philipp.

**20¢** Advance of Publication. Cash Price, Postpaid. The final volume of the series. In this number the most important applications of all the technical problems of the piano are included. It is a book of the preceding volumes, as it includes such passages, crossed hands, leaps, skips and bravura, etc.

book or study they want, that they order direct from us, giving us the name of the dealer who does not carry what they desire. Our service in this regard is prompt, our discounts the best obtainable; anything sent ON SALE at the same price as if bought outright; our terms the most liberal. We stand ready to supply our publications in the way which the teachers find most convenient, but we do insist that when a teacher wants the publications of Theodore Presser Co. that they get them. Don't accept "something just as good" when the Presser Edition is wanted.

**Requisites for the Teacher.** There are two columns of advertisements matter elsewhere in this issue which of particular interest at this season of the year—we might say three columns. The first is Piano Instruction Books. We ask a careful reading of this column; there are the most used instruction books of the day are included in the list. The second column is that of Primary Piano Studies. We want to say, in connection with this and other advertisements in this issue, that any or all of our works are sent ON SALE—that is, returnable. They will be charged the best professional rate and accepted if returned.

The third column is that of Requisites for the Music Teacher (published on the third cover page) and here will be found almost everything connected with the teacher's work in the way of stationery and supplies. We ask for a careful

## Making Your Dollar Earn More Musical Value for You.

Every dollar you spend on your music is a kind of financial storage battery representing your accumulated energy. Giving music lessons is hard, trying, nerve-racking work even when the conditions are at their best and the returns are gratifying. Every dollar you earn deserves to be made to do service for you. Its productive power varies like the productive power of the sun. Planted in the right soil they bring large returns; planted in a wrong soil they are wasted. The spirit of the Theodore Presser Company from the very start has been to make the teacher's dollar bring as large a return as possible. We are constantly striving to give more and more value for every penny invested in music supplies with us. We have prospered because we have considered the real welfare of the everyday teacher and student. We have always invited honest competition, and we have

## EXTRAORDINARY COMBINATION OFFER

The Combination Offer which we usually make is presented in its most different but very simple form. To every buyer of a total of \$20.00 worth of the works mentioned on these pages, No. 1 to 66, we will present FREE OF CHARGE a copy of the Beginner's Book, the most popular as well as the most masterly instruction book on the market to-day. Issued a year ago the sale has been phenomenal; many thousands already in use, hundreds of complimentary letters from teachers everywhere.

## BEGINNER'S BOOK—School of the Piano

By Theodore Presser. Price, 75 cents. A real Beginner's Book, suitable to be taken up by a child just out of the kindergarten or by the youngest of the finger positions in each hand. There are plenty of writing exercises and questions and answers to familiarize the pupil with everything that has been presented. Musical facts are introduced one at a time in the plainest possible manner, and the book progresses logically and surely. The material is fresh and pleasing, presented in an attractive manner.

## No. 8. Schubert's Piano Album.

**35¢** Advance of Publication. Cash Price, Postpaid. One of the most popular of all collections, containing some of the finest of Schubert's piano works, including the Impromptus, Op. 90 and Op. 142, "Moments Musical," Op. 94, "Fantasies," Op. 103, and others. It is a large and handsome volume, gotten up in the editing of Franz Liszt.

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**35¢** Advance of Publication. Cash Price, Postpaid. This is one of the standard vocal methods used by a majority of teachers. It is based on the old Italian school of singing. Our edition has been carefully revised and edited by a leading vocal teacher, and the exercises are pleasing and melodious as well as of the highest quality. The use of this book proves of great benefit.

## No. 10. Salon Album for Piano Solo. Vol. I.

**25¢** Advance of Publication. Cash Price, Postpaid. This collection of piano solo pieces is found in the popular style. It contains 20 pieces in drawing-room style, following well-known writers: Brahms, Chopin, Liszt, Schumann, and others. These pieces have been played by every wide and famous of the test of time. Our new edition is superior in all respects.

## No. 11. First Instruction Book for the Piano.

**20¢** Advance of Publication. Cash Price, Postpaid. Our new edition of this standard instruction book, Wagner's "Instruction Book," is the most popular of all. It is a book of the preceding volumes, as it includes such passages, crossed hands, leaps, skips and bravura, etc.

reading of this column; we know a great many teachers have found many things here that have helped them in their work. We are more interested in that than in selling these articles, and might we say that any advice or help that the house or the editor of THE ETUDE or any of the staff can give to anyone on any subject will be cheerfully and promptly given. We refer to any subject connected with music with music, music teaching or the music business.

**Making Your Dollar Earn More Musical Value for You.** Every dollar you spend on your music is a kind of financial storage battery representing your accumulated energy. Giving music lessons is hard, trying, nerve-racking work even when the conditions are at their best and the returns are gratifying. Every dollar you earn deserves to be made to do service for you. Its productive power varies like the productive power of the sun. Planted in the right soil they bring large returns; planted in a wrong soil they are wasted. The spirit of the Theodore Presser Company from the very start has been to make the teacher's dollar bring as large a return as possible. We are constantly striving to give more and more value for every penny invested in music supplies with us. We have prospered because we have considered the real welfare of the everyday teacher and student. We have always invited honest competition, and we have

## The "Beginner's Book"

By Theodore Presser. Increasing success of the work since its publication is certainly the most convincing proof of its genuine worth. The best way in which to describe the general character of this book is to state that it is removed from being the conventional "rehash" of time-old material. Quite to the contrary, the book was dug out of the mind of a teacher who has had long, conscientious experience by hand, long, every other page the experience of a teacher meets with practical, common-sense ideas, which make her exclaim, "Why didn't someone do that before?" The liberal use of introductory exercises in hand training with letters and numbers instead of notes, the conspicuous employment of large notation type after the manner now introduced in all reading primers in all

public school work, the generous use of the copious but never redundant explanatory teaching notes, the line proportion of finger training exercises to attractive study pieces, the step-by-step graded method, in fact, on many of the things which a piano book should contain—make the Beginner's Book in the School of the Piano, by Theodore Presser, so far in advance of similar works of the kind that very extensive adoption is warranted. The book is a masterpiece of its kind, and it is a pleasure to secure this book without cost, as it is being given as a premium to all who order to the extent of \$2.00 from our Advance Office from our Introductory Offers. The regular price of the book is 75 cents.

## Missed Lessons.

Teachers in all parts of the United States have welcomed the *Missed Lesson* as a place which we have prepared to place in the hands of the teacher. The *Missed Lesson* is printed in two colors on heavy beveled cardboard. A copy of the instruction book is included in the package. The price of the *Missed Lesson* is 10¢. The same description is printed on slips of paper of a size suitable for sending out with bills and statements. They come in packages of 100 for \$1.00.

The fact that the statement of introductory exercises in hand training with letters and numbers instead of notes, the conspicuous employment of large notation type after the manner now introduced in all reading primers in all

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(Continued from page 68.)

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## RAYS FROM THE STUDIO LAMP.

BY C. W. FULLWOOD.

By line upon line, repeated sermons on the same text, pupils should be required to remember that the scales are the foundation stones of music, therefore they must be practiced and understood in all the major and minor forms.

Chopin taught the staccato touch before the legato in order to give an independence of finger action. Then, too, the staccato gives a facility to the knuckle joints that is indispensable in smooth and rapid playing.

First and second grade music should be carefully edited, not only by the editor-publisher, but by the teacher to suit the individual needs of the pupil. Often the fingering should be revised to suit the hand of the pupil.

The only royal road to success in music study is concentrated effort, even a genius must do hard work.

The thumb is the clumsy member of the digital family, he requires patient training and watchful care. If you do not watch out he will get lazy and drop below the keyboard.

No wonder pupils are confused about the trill, when ancient and modern musical doctors differ on the subject. But when the mass of theories and arguments about the trill is lifted by intelligent and common sense practice, the trill is a simple and beautiful ornament, exactly fitting in the scheme of the composition.

## ON FOSTERING A TASTE FOR THE BEST MUSIC.

BY FREDERIC S. LAW.

The study of music largely rests on a voluntary basis. The likes and dislikes of pupils modify the material used by their teachers in a way that would seem incomprehensible to the average instructor in the ordinary branches of education if these were allowed to influence his courses of study. Fancy, for instance, the teacher of mathematics who would acquiesce in his students' partly acquiring the multiplication table because of its difficulty, or the teacher of literature excusing the members of his class from the knowledge of the great poems of Milton or the plays of Shakespeare on account of occasional obsolete language or obscurities of style. Yet their music master is often thought to impose unjustified duties upon them in his demand for a mastery of the major and minor scales, or a practical acquaintance with the works of the great classic masters.

A lesson may be drawn from the experience of a teacher who found himself in a not uncommon situation: A young lady who had studied the piano with some success, so far as technical ability was concerned, came to him for further instruction, but he soon discovered that her accomplishments were confined to her fingers; she had no musical conception nor interpretation, she cared for nothing but salon music of the emptiest type and strongly opposed all effort he made to have her play music of a more serious nature. He thought over the conditions of the case, and finally said to her: "Let us make this arrangement. I will let you choose one piece—whatever

you will, provided that you submit my choice for the next." This appealed to her sense of fair play, and so it was agreed that every composition taken for study should be chosen first by one and then by the other. She selected one of her frothy favorites, and he followed it by giving her one of Mendelssohn's *Songs Without Words*. When she had finished this she realized its superiority of style so thoroughly that she chose of her own accord to take another song which she had studied and which she deemed one of the best of them. Then by degrees she was made acquainted with some of the most attractive compositions of her classical masters. Never once did she use her liberty of choice to select anything of less merit than these. Her enthusiasm grew as her knowledge increased. Nor was the influence confined to her alone; it extended to the other members of the family, who listened to her practicing with a pleasure they had never before experienced; her father often used to wait until a late hour in the evening for her return home, so that he might hear a favorite sonata before going to bed. This goes to prove what Theodore Thomas once said, that popular music was only a term for familiar music; that if Beethoven's symphonies were heard as often as Strauss' waltzes they would be just as popular. In fact, when she was introduced to Beethoven's sonatas she could hardly be induced to study anything else, but took one after another until her teacher felt obliged to interpose for the sake of balance.

Mendelssohn's *Songs Without Words*, Schubert's *Impromptus* can hardly fail in attracting pupils who are restless at the thought of playing "classical" compositions—but even Bach can be introduced by a little thought on the part of the judicious

teacher. There are a number of charming dance forms—gavottes, minuets, etc.—and some of these have been transcribed for the piano from his compositions for string instruments in grateful and idiomatic form, so that there need be no difficulty in finding material in his music which shall interest and delight even youthful players who think Bach is only another spelling of the word fugue. We all know what happens to a dog if he is given a bad name, and it often seems as if the term classical has the same effect on the minds of the young and inexperienced, judging from the dread that many of them seem to have of names that popularly belong to that category.

## SLOW PRACTICE, PRODUCES REPOSE.

BY EDITH R. M'COMAS.

There are three general terms employed in practicing—Slow, Medium and Rapid. One of the best reasons for practicing slowly a great part of the time is that only thus can we gain that repose at the piano which is necessary even for playing at high speed. If the player is inclined to be nervous it will show in his inability to "slow up." The only way he can cure himself of nerves is to cultivate in himself a repose of spirit, which "takes all the time there is," holds every note to its full length, and issues at the finger-tips in rich, full, rounded melody. The right repose suggests firm, strength and power behind.

A secret of good technique is that of having your finger ready over the key you want. This can be gained by doing it slowly first. Think ahead how far your present hand position will carry you. Thus, in playing a scale, as soon as your thumb has struck the first key slip it un-

der the other fingers ready to strike the fourth. The other fingers must be in their proper, curved position, or the thumb will not be right of way. Keep a perfectly steady (but loose) wrist while doing this. If it is necessary to move, move the whole arm.

Practice this inversely, that is, turning *hand over thumb*, with one hand on the back of the other to be sure the wrist does not move.

A child will often try to pass one finger over another instead of thumb under, not realizing that the position and shape of the thumb is an ideal factor of the hand, especially created for "scales." We must give particular attention to the thumb. The edge of it must be trained to give as soft a tone as the balls of the fingers. We must strengthen it by extending it many times with the rest of the hand quiet—and noticing the "feeling" of strong contraction in the muscle joints.

Some students have at first a great distaste for practicing scales, but this should be overcome. The scale, the chord and the arpeggio are all the composer has for material when he sits down to work. We should play the scales lightly, slowly—bringing out their tones with a singing tenderness, as though playing part of a piece.

It is said the American student has a way of bending his wrist inward. This forms on the outer edges of the hands what the German teachers call the "Americanische Ecke." To avoid this, keep the wrist well out. Practice flexing the wrist often while playing without taking the hand from the keys. This rests the hand. Notice at any recital how often the pianist flexes his wrist. The more the muscles are contracted the sooner they tire. He has gained his speed through slow practice, and now is jealous of every extra motion.

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